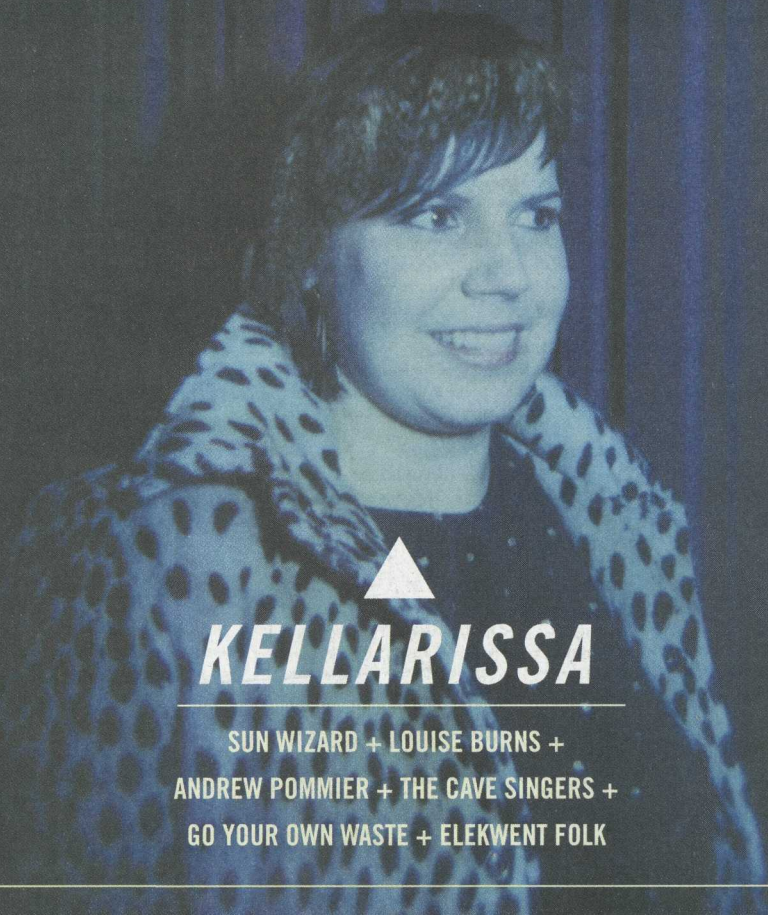


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DISCORDER



KELLARISSA

SUN WIZARD + LOUISE BURNS +
ANDREW POMMIER + THE CAVE SINGERS +
GO YOUR OWN WASTE + ELEKWENT FOLK

EDITOR'S NOTE

A wise theologian named Calvin once mused "the days are just packed!" and I'm inclined to agree. Between our time spent doing the "serious" things, from working day jobs and going to school, to the fun stuff like hanging out with our friends, going on bike rides or going to a show of some sort, there's just too much going on to rationalize getting a good night's sleep sometimes. In relation to the issue you're either holding in your hands or reading online, it feels like I've been up for about 72 hours straight with the rest of the team getting this ready for print. But for all bloodshot eyes and the development of crow's feet that exhaustion is inevitably causing us, all the multi-tasking seems worth it as long as you're doing something you love.

Larissa Loyva is one of many local musicians that has a number of projects on the go. From her days in P:Ano and the Choir Practice straight through to her more recent Kellarissa project, Loyva seems to be gracing Vancouver stages more often than not. And while promoting her newly released sophomore set *Moon of Neptune*, an out-of-this-world melange of vocal loops and synth swells, should be keeping her plenty occupied, at press time she'll be mid-way through a tour as a member of Destroyer's back up band. She's busy, for sure, but, as she admitted in our cover story this month, she's proud to support her friends in their musical endeavours.

Slippery Elm is another multi-tasking local musician we spoke with this month. While the rapper could have just stuck to rhyming with his buddies in jazz hip-hop troupe Elekwent Folk, he spends his off-time setting up outdoor shows as part of the Mobile Cipher Caravan, spreading both political and musical awareness to anyone who'll lend him an ear. Cops included.

As for our Disorder team, it's inspiring to work with a group made up mostly of volunteers willing to sacrifice their precious time away from the regular grind of school and work to submit their articles and artwork. They usually do so for no more than a free concert ticket, a download code and some kudos from yours truly. As an aside, thanks to everybody who helped out with our DisCLOVER fundraiser, which took place at the Biltmore this past St. Patrick's Day. Whether you were working the door or cutting it up on the dancefloor, you made the night a total success.

So, whether you're scrolling through our website hurriedly on your lunch break or curled up with the magazine in your favourite chair at home, feel free to take as much time digging through this latest issue. As that same theologian once told his pet stuffed tiger Hobbes, "there's treasure everywhere!"

Disorderly Yours,
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/ A kind young man name JC whom we know is very allergic to strawberries

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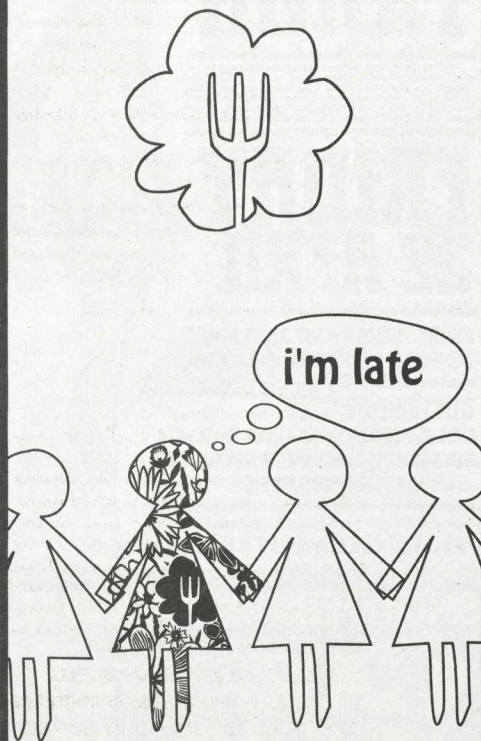
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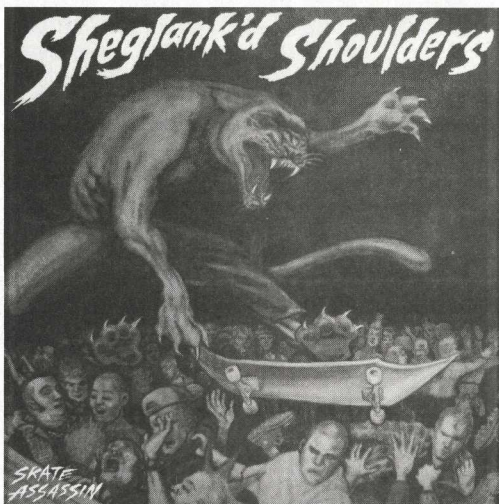
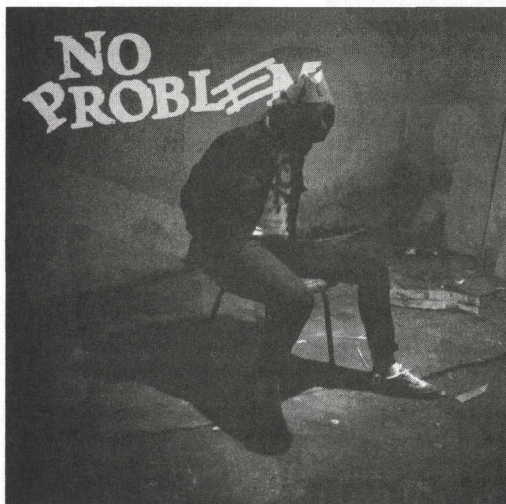
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RIFF RAFF //

BY BRYCE DUNN



What's good, people? Well, for starters, the weather seems to be improving. I like that. Nice to finally see colours other than grey, greyer and greyest around town. You know what else is good? Local bands making darn good music. **Dizzy Eyes** have only been together for a short spell, but they've cast their net far enough to catch the attention of American hit makers **Hardly Art** (Golden Triangle, Fergus & Geronimo). The result is a three-song debut that hearkens back to '80s noise-pop à la **the Pastels** in their prime, while eschewing the twee side of the spectrum for more twang. "Let's Break Up The Band" rides a long, strummed lead that builds, blows up then bows out to let guitarist Alejandro Costanzo's vocals nestle nicely in between. Wait, I take that twee part back... there's enough bounce to the ounce in "Ay!" to make my teeth hurt, but in a good way 'cuz I can't help myself from wanting to play this one again and again, thanks to Marissa Johnson's plucky bass lines and back ups. Jarrod Gervais keeps things simple and snappy, as far as drum beats go, but makes "Sugar Cain" stand out for just that reason. Altogether, **Dizzy Eyes** will leave you dizzily impressed. Here's hoping there's more coming down the pipe from these three.

The lovely **Louise Burns** is next and, lest I sound like a bandwagon jumper, I dig what this local gal's laying down. Turns out she's been at this music game a little while now, and while we won't dwell on her past achievements, let's shower her with accolades on her newest project, which sees her backed by her band **the Moonshiners**. She channels her inner country songstress like **Tammy Wynette** or **Loretta Lynn** on both "What Do You Wanna Do," which features a

clap-happy beat, and the organ-drenched, but still down-home feelin' "Paper Cup." Just so you know, this filly is no one-trick pony—things get a bit more dark and mysterious-like for "Hey Bro." I hear there's a full-length set to drop by the time you read this and you'll no doubt all have your pants charmed off when you see her perform at the Waldorf on April 5 for her really big album release shooooe (Ed Sullivan in the house, yo). Don't miss out.

Things are about to get a lot louder now, courtesy of Albertan rowdies **No Problem** (out of Edmonton) and **Sheglank'd Shoulders** (Calgary represent). Let's dispense with the infamous rivalry between these two 'hoods another time and focus on the straight goods. **Oil City** proto-punks **No Problem** hit us upside the head with the follow up to last year's *Your Eyes* EP, delivering some more anthemic hardcore shout-a-longs to drink and mosh to. "Paranoid Times" and "Something To Say" tread a mid-tempo line with crunchy guitar licks-a-plenty. By the time they get to "Sound Of Going Too Far" and "Hurtin' Mentality," the pace quickens as the pit thickens and all hell breaks loose. **Cowtown's** **Sheglank'd Shoulders** new seven-inch, meanwhile, drops in with two more blasts of skate-rock fury, "Skate Assassin" and "Skate Pit," that make no bones about their allegiance to asphalt and all night sessions in the concrete jungle. All this on a flexi-disc, fer chrissake—pure genius!

That about sums it up kids. Thanks, as always, for readin'!

Dizzy Eyes: *Hardly Art Records* www.hardlyart.com

Louise Burns: www.louiseburnsmusic.com

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VENEWS //

BY RAJEN NARAGHI AND GREGORY ADAMS

ILLUSTRATION BY TYLER CRICH



Running June 3-5, Vancouver's renowned independent arts festival Music Waste is coming back, and with it comes a variety of events, from stand-up comedy performances, to art shows, to, of course, concerts highlighting the city's finest.

Unfortunately, only a certain number of bands will be selected to officially participate in Music Waste, but this shouldn't discourage others from hopping on the festival train to promote their own acts. Enter Go Your Own Waste, a portion of Music Waste which gives artists a chance to book their own show in conjunction with the fest. While many of the official Music Waste concerts will take place in bars across the city, you have total freedom as to where you want to put on your show. Instead of a stodgy old club (no offence), you can hold it at a friend's art gallery, a storefront, a restaurant or even some place zanier (be creative!). Previous GYOW spots include Main Street's Lucky's Comics, the East Van alleyway behind Goody, and W2 Storyeum, and have featured performances from locals like global-minded dance band Basketball and popsters Oh No! Yoko. So long as you keep the cover charge to \$5 and accept Music Waste passes at the door, the festival will help promote your gig.

While organizers want to pump up their local scene as much as they can, with so many bands in town, it's unrealistic to book each and every act. This is why spreading the workload—Music Waste is, after all, run mostly by a volunteer committee—through the GYOW program is so important.

"We don't have the capacity to present every single band in this city, but we can definitely promote every single band in this city," volunteer Mark Richardson says, alluding to both the fest's annual guide and the information

presented on Musicwaste.ca.

"The festival aims to promote the local talent" adds fellow volunteer Kasha Marciniak. "I'm really happy to help them out in any way I can. The festival is a big community builder."

While promoting local art is a huge part of Music Waste, another is to make the event affordable to everyone. "One of the purposes of this festival is to offer a great weekend of good music and culture for a cheap price," says Richardson. With that in mind, festival passes will be sold around town for \$15.

If you're interested in setting up your own show as part of Music Waste's Go Your Own Waste program, get in touch with festival organizers at Musicwaste.ca or via Twitter or Facebook. Hurry and find your venue of choice, though. The application deadline is April 15.

Also, stay tuned for a full guide for Music Waste 2011, Go Your Own Waste shows included, in the June issue of *Discorder*.

IN OTHER VENEWS //

The Lotus Hotel has recently changed ownership, leaving Hump Wednesdays at Lick, Ice Cream Social and Mod Night at Honey and other events at the trio of bars on hiatus until further notice. Tristan Orchard, Hump Wednesday's promoter, says that he knows the building was not purchased by the Donnelly Group, however, the rumours he's heard suggest the space may end up being an Irish style sports bar. "It's sad that these cool little spaces on the fringes get noticed and then gentrified into something that's so mainstream," he says.

W2 Storyeum will closing its doors as of May 1 and the space will be taken over by the Vancouver Film School. ▀

KELLARISSA

[KELLARISSA'S] SOPHOMORE RELEASE IS A PERSONAL COLLECTION OF PROMINENTLY SYNTHESIZED MUSIC FILLED WITH MYSTICAL MUSINGS ON OUTER SPACE, PYRAMIDS AND HER FINNISH HERITAGE.

BY ALEC J. ROSS
PHOTO BY ROBERT FOUGERE

You seldom come across an artist with as much creative vision as Larissa Loyva, who records under the moniker Kellarissa. With a sound similar to Bjork or Fever Ray's more lucid tracks, Loyva's incredible vocal range and impressive ability to harmonize with herself via a series of loops has presented listeners with a end product that shifts between ambient serenity and orchestral chaos. Disorder caught up with Loyva over e-mail to discuss her latest album, *Moon of Neptune*, as well as her gig backing up fellow Vancouverites Destroyer.

Loyva started playing music locally ten years ago with her first group, indie-pop band *Piano*, who released two albums, *Brigadoon* and *Ghost Pirates Without Heads*, on Mint Records. Having been involved in countless Mint projects since then, including the retro indie-pop outfit the Choir Practice, it is only fitting that Loyva stuck with the label when she started up her solo project, Kellarissa. Though haunting synths prime her musical canvas, Kellarissa also uses her well-controlled voice to perform songs that are both descriptive and lyrical. Combined with the occasional use of minimalistic beats, the music that she creates is impossible to pigeonhole. Coming off her critically acclaimed Mint Records debut *Flamingo*, Loyva's sophomore release is a personal collection of prominently synthesized music filled with mystical musings on outer space, pyramids and her Finnish heritage. Despite some of the odd subject matter, the collection sits close to Loyva's heart.

"I feel like this album is a pretty personal one," she says. "Most of these songs are for me. But about half of them are songs that I don't play live—for logistical reasons—that really came to life in the studio."

Loyva points to "Undo" as one of the tracks that came into its own in the studio environment. Atop a foreboding keyboard melody, Kellarissa tells the story of a space station's detachment. However, when singing "Are we alone? Complete detachment," it raises the question: is this song solely about a space station, or is it an introspective account of personal feelings?

Beyond its heartfelt compositions, perhaps *Moon of Neptune*'s personal feel can be attributed to the environment in which it was recorded. Tracked at local studio Otic Sound with longtime friend and Magnetizing soundsmith Josh Stevenson, the pair's working relationship was beyond ideal for Loyva.

"I've known Josh for about a decade and have a great respect for his musical and technical abilities," she explains. "When it came time to record this album, he was my first choice. I was his first project at Otic. I think we worked together really well to make the most of these songs while maintaining their integrity and staying true to my vision for them."

Loyva admits that it didn't take long to record *Moons of Neptune*, but she and Stevenson spent a considerable amount of time on effects treatments and editing afterwards. From the eerily catchy, four-on-the-floor New Wave number "Old Money" to the orchestral harmonies of "Blood + Sand," the result is an album that is both intelligent in design and true to Loyva's heart.

When she isn't working or playing music, Loyva spends her time seeing friends and supporting their bands, not to mention taking advantage of the occasional sunny Vancouver day.

"I love biking around when the weather isn't crappy," she laughs. "The two months of summer I can spend at the beach make it worth it. The restaurants are really good, and the local music scene never fails to impress me. I have been embraced by my peers, and I feel proud to support them in their endeavors too."

One such show of support comes via Loyva's current role performing keyboards and back up vocals in Dan Bejar's current soft-rocking Destroyer configuration. Like Stevenson, Bejar is another longtime colleague and acquaintance.

"Dan often buys Parmegiano Reggiano for dinner at les amis du FROMAGE, where I work," she says, explaining her connection to the Destroyer leader, adding that she used to perform in the Choir Practice with Bejar's partner Sydney Vermont, and that the pair's outfit, Hello, Blue Roses also opened up for Kellarissa's record. "One day Dan asked if I'd be interested in touring with the band for their new record, *Kaputt*."

Being recognized as a talented musician is a compliment in itself, but when the recognition comes from Mr. Dan Bejar, the compliment becomes more than subjective, it becomes a fact.

Larissa Loyva's foothold as an independent artist is evident in her praiseworthy efforts from all of her musical endeavors—and with the busy year that she is having, it looks like Kellarissa is going in one direction: upwards.

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ELEKWENT FOLK

AND THE MOBILE CIPHER CARAVAN

I first met Slippery Elm in a UBC anthropology class a little over a year ago, but back then I only knew him as Geordie Kennedy. We'd exchange a few words every class, but I knew there was more to him—he always wore headphones while burying his nose into a little notebook. Fast forward to sometime last fall when I discovered the smooth styles of local hip-hop outfit Elekwent Folk, which features none other than Slippery Elm himself. In retrospect, he was probably writing down rhymes in that book.

Along with fellow MC A-ro (Armando Hernandez) and Astrological (Nate Drobner) on the boards, the trio produces hip-hop reminiscent of groups like A Tribe Called Quest and KMD.

Slippery and A-ro both spit story driven lyrics that span all sorts of everyday topics. The opening lines of "B.C. Epiphany Pt. II," a song off their 2010 LP, *Folk Fest*, has A-ro talking about waking up and preparing to head out to the beach for the rest of the day. Adding to the layers of production, A-ro also showcases his scratching techniques a few bars before his verse begins.

Slippery Elm also uses his imagination to set up situations in atypical and creative ways, like how he opens "The Way You Feel," from the *Milky Ways EP*, with a few lines of spoken word poetry.

The duo also display their chemistry rhyming together on *Folk Fest* opener "Elevate," recalling the classic back and forth flow between Q-Tip and Phife on A Tribe Called Quest's "Check the Rhime."

Astrological's beats, meanwhile, bring Elekwent Folk's music to the next level. "I make a beat, then I send it to these guys. I never expect the way they're gonna interpret it, and what kind of ideas they'll put on it," he says. "So it's always really fun to hear what they get from the beat." It's no wonder that A-ro and Elm are able to compose such colourful lyrics; Astrological's beats are jazzy with smooth bass lines and cleverly chopped samples ranging from clips of speech to saxophone loops and psychedelic guitar chimes. He also adds his own layers of keyboards and bass as part of his production process.

Though their forthcoming LP, *Northern Lights*, is still in the works, it is sure to exhibit the previously mentioned ideals of hip-hop that each group member has. A teaser track off the LP, "Mark My Words," can be found on their Facebook page.

Though his plate is plenty full with Elekwent Folk, Slippery Elm is also part of the Mobile Cipher Caravan. For those not in the know, in hip-hop, a cipher, or cypher, is when a group of rappers come together and freestyle, often to the cadence of a beatboxer.

The Mobile Cipher Caravan consists of local artists of all kinds, including rappers, visual artists and dancers. The cipher allows them to voice their opinions and spread awareness on current issues. By using "mobile cipher" tactics, like moving around downtown with speaker-mounted bikes and portable microphones, they are able to reach a larger audience as they cover more ground. Doing so helps avoid the noise complaints they may otherwise receive.

"If we just posted up on a corner with speakers, I'd say within an hour, cops would come and bust us," says Slippery Elm. "So [we] stay somewhere for half an hour [and then] bike somewhere else."

What drives the MCC is the activism they practice during each cipher. Their current goal is to raise awareness on oil tanker traffic in the Burrard Inlet. In conjunction with activist group No Tanks Vancouver, the MCC strives to inform the public of the dangers of oil tanker traffic in the Burrard Inlet and eventually to gain enough public interest so the B.C. government can move to reduce activity in the area. The reasons behind the campaign are to avoid the risks of potential oil spills and to maintain a clean, unpolluted city.

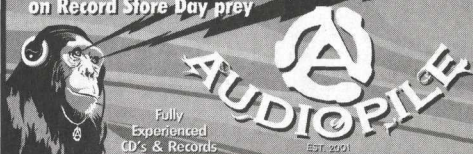
All in all, Slippery Elm is doing everything in his power to represent the best interests of Vancouver. Whether he's in the studio working on the next Elekwent Folk record, or out in the streets freestyling to spread a positive message, he's sure to leave a lasting impression.

Elekwent Folk are playing *The Media Club*, April 2. ▶

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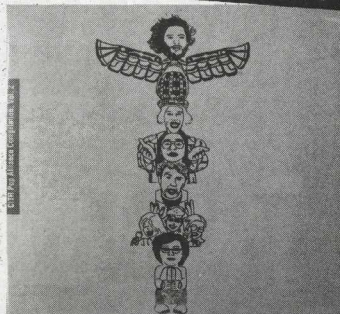
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BY CAIL JUDY
PHOTO BY MICHAEL IRVINE

SUN WIZARD

Sun Wizard are clearly enjoying themselves when Discorder meets up with them at Reno's Restaurant on Main and Broadway. James Younger and Malcolm Jack, the band's two guitar-wielding lead singers, play off each other like a pair of comedians, cracking jokes over clubhouse sandwiches, further demonstrating the solidarity evident in the band's debut album, *Positively 4th Street*, which was just released on Light Organ Records. The album boasts roaring guitar riffs, harmonica jams and choruses that stay lodged in your brain. Songs like "Middle of the Heart" and "Little Less In Control" have the warm, hazy tint of a Vancouver summer. Since starting up in 2009, Sun Wizard (comprised of Younger, Jack, Francesco "Frankie" Lyon on bass and Ben Frey on drums) have made their aspirations clear about making it big by doing what they know best: playing catchy, hook-laden rock 'n' roll. Discorder had a rousing chat with Younger and Jack about their thoughts on their new album, Vancouver's music scene, touring, and the numerous Tom Petty comparisons that have been thrown at them.

“WHAT THE FUCK? IS MALCOLM FREESTYLING OVER THE MUSIC RIGHT NOW?” I LOOKED UP AND HE WAS! FRANKIE WAS PISSING IN A BOTTLE NEXT TO HIM.”

Discorder: When I first heard about your band, I was told you sounded like Tom Petty at the beach.

James Younger: (laughs) I wish we sounded like Tom Petty at the beach.

D: That sold me.

JY: We may have mentioned we like Tom Petty too much when we first started as a band. It seems to have followed us around. Maybe we're a bit indefinable. You think you'd be able to pinpoint who we really sound like, but there are so many influences in our music. Pop is a diverse field.

Malcom Jack: It's not like we think about Tom Petty all the time, really. But he's good. We like him.

D: Do you find it annoying having those tags associated with your band? When I looked you guys up, the bands that kept getting tied to you were Neil Young, Tom Petty...

JY: Every indie band gets compared to Neil Young though, don't they? No one really knows what [we] sound like, so they just say the Replacements and Neil Young.

D: One article said you were an infusion of those two bands.

JY: (laughs) An infusion? Not a fusion? Like there's an aroma to it?

D: (laughs) Yeah, a tasty, hot-licks aroma.

JY: You should write that, that's really good. "Tasty hot licks."

MJ: We probably sound like those bands. The reason is because we're doing what all those bands did: just writing songs and playing them.

JY: There's not much thought afterwards or before, really.

MJ: We used to run a songwriting workshop together. It got us into writing songs every week—every day, even. It got us into writing songs quick, getting them out right away. You get into writing naturally. **JY:** You're not fixating on certain ideas being more quintessential than others. You can write a song and if it doesn't work you can throw it away because it doesn't matter. Because you'll write another song. Because every one is just a moment in time. It isn't arduous writing songs, it never has been. If a song doesn't work with the band, I'll just write another one, or Malcom will, or even Frankie these days.

D: That sounds really healthy. So how did the recording of your new album go? Did you record with the same guys who did the *Maybe They Were Right* EP?

MJ: Colin Stewart, yeah. Dave Ogilvie remixed our first EP, but he didn't work with us on it. Light Organ wanted to reissue it, so Dave remixed the reissue.

He did a great job on that, so we wanted to do the new album with both of them. They were both great.

D: Working with Dave, did he help you shape the songs? Or did you just roll in and tell him, "This is what we've got?"

MJ: (Dave) was pretty mellow. Colin was more the producer as far as recording goes. He would do the engineering and we're pretty close with Colin. James has recorded with him before. We just really get along with him; I think everybody does. He can give you advice and it's not at all offensive. He just wants you to do your thing. It's funny, *Positively 4th Avenue* is just what we were into [when we recorded].

D: Is it still representative of your sound now? Are you still trying to write a song a day?

MJ: Kind of, yeah. We have a bunch of new stuff. We could make a new full length right now.

JY: And again in a couple of months. I'd prefer it, if we could do that logistically.

MJ: I wish we were the Kinks and could just put out our first five albums in three years.

D: If you could find a way to record on the cheap, that would be ideal.

MJ: We want to record again soon, but the album that's coming out is awesome. It sounds great.

D: So what's with the title, *Positively 4th Ave*?

JY: (laughs) Do you get the joke? There are a few jokes in there.

MJ: It's a take off the Bob Dylan song ("Positively 4th Street") and it makes sense if you think about how it applies to Vancouver. It's really about just being in a normal band.

JY: We want to let people work it out for themselves.

D: So have you guys toured at all?

MJ: Not really.

D: How was Toronto? You guys were there for Canadian Music Week.

JY: It was really good, it was fun.

D: Any good stories?

JY: We had \$400 to spend over the time we were there and we blew it all in the first night. Malcolm ended up freestyling at a rap club. I was just chillin' out at the bar.

MJ: The DJ was into it.

JY: Maybe chillin' isn't the right word, but I was

posted up, just listening and I was like "What the fuck? Is Malcolm freestyling over the music right now?" I looked up and he was! Frankie was pissing in a bottle next to him.

MJ: You gotta throw down sometimes. Especially if the DJ is going to cut it up for you.

D: (laughs) Amazing. So when you go on tour, who would be your ideal tour-mates?

JY: Contemporary bands or fantasy world?

D: Both.

JY: It would be good to go out with a hard-working rock 'n' roll band we could learn from, like Jail or the Soft Pack. A real band, like Ladyhawk.

MJ: The Shilohs are great, their new record is amazing. I just want it to come out.

JY: It would be nice to tour with Yukon Blonde. We're finally going to play a show with them, but those guys are always on tour, aren't they? It's paid dividends for them.

MJ: I like Slam Dunk a lot.

JY: The High Drops are good.

MJ: They're playing our CD release party at the end of April. Our release party is with them and Slam Dunk. It's going to be at the Biltmore, April 28th.

D: Isn't the record coming out on March 28th?

JY: It is. The show is just the month after. The vinyl will be available there, too.

D: I really hope you guys tour, you've got some great songs here.

MJ: We want to, we're just waiting to get a booking agent to do that, it should come soon. That's the only reason we haven't been out there already.

D: And then you'll be out on tour with Yukon Blonde.

JY: And the Kinks. And Dinosaur Jr. And Superchunk.

MJ: Together at last.

JY: We're definitely opening.

MJ: We're not on the bill, we're roadies.

JY: We're doing the merch.

D: Lastly, I've been wondering: where did the name Sun Wizard come from?

JY: It's Frankie's First Nations name.

D: Really? Is he First Nations?

JY: (laughs) No, but you can say he is. He's also been known to be Mexican and Japanese. He's creed-less.

MJ: He's the Sun Wizard.

Sun Wizard play their album release party at the Biltmore, April 28.

LOUISE BURNS



*I WAS HIDING THE POP ELEMENT OF MYSELF...
I NEEDED TO GET OVER THAT WEIRD STIGMA I HAD
WITH POP MUSIC FOR A BIT, SO I WENT IN THE OTHER
EXTREME, BUT IT JUST WASN'T VERY GOOD.*

A few years after leaving Lillix, the pop-rock band she co-founded in Cranbrook with sisters Tasha-Ray and Lacey-Lee Evins at the tender age of 11, Louise Burns found her voice. Much to her surprise, though, she found it by returning to pop music—albeit with a folk-tinged retro vibe.

The now Vancouver-based Burns initially distanced herself from her airwave-friendly past, attempting everything from shoegaze to psych to heavy alternative, but she soon found she was suppressing her natural artistic instincts.

"I was hiding the pop element of myself," she says over coffee at the Gallery Cafe. "I needed to get over that weird stigma I had with pop music for a bit, so I went in the other extreme, but it just wasn't very good. I had some fun and it sounded good, but it just was not what I was supposed to be doing. I started to find a lot of my inspiration comes from getting in touch with the roots of pop music and good pop songs."

Eventually Burns stopped trying to write like artists like the Smiths, who she admires, and her own songwriting style emerged. "You have to find your own voice, as cliché as that sounds," she laughs.

Things grew organically after that. Burns is one of the first crop of artists signed to Light Organ Records, the new alternative-focused imprint run by Jonathan Simkin, who, along with Nickelback's Chad Kroeger, is the co-founder of 604 Records. She describes the new label's way of doing things to be wonderfully hands-off. "They have nothing to do with the creative process at all whatsoever, which is a great thing. Jonathan didn't even come to the studio, because he trusted me. He knew my style and it wasn't about interfering and making hits; it's about good songwriting."

Good songwriting indeed; *Mellow Drama* is full of sparsely arranged, yet rich-sounding songs that are hard to pin down. The lead-off single "What Do You Wanna Do?" certainly has a retro vibe, with hints of Buddy Holly-esque jangle and Patsy Cline-like lamentations, mixed with the kinds of clear and simple riffs Roy Orbison loved to play. Yet, for all of that, there's a modern edge to the songs, as with the narration of "Drop Names Not Bombs," which describes music industry blowhards trying to puff themselves up at a networking party.

The making *Mellow Drama*, which was co-produced by Dave "Rave" Ogilvie (Skinny Puppy, Jakalope) and Kevin "Kevy Mental" Maher (Fake Shark Real Zombie), was just as breezy and effortless as her songs' inception. The hours may have been long, but time in the studio was anything but drudgery.

"It was so fun. We just hung out, Dave would tell us stories like some sort of chief in a tribal meeting. 'Tell us more, Dave, about the time that Blixa [Bargeld of industrial noise pioneers Einstürzende Neubauten] was here doing ecstasy at Mushroom Studios!'" Burns chuckles.

Burns found that the trio connected easily. "Dave loves all the old soul music that I love and all the old '80s stuff, and he knew how to get that sound if I referred to some weird Roy Orbison B-Side. They were really in touch with it, they got it."

With the album now completed, Burns is focusing on playing loads of shows around town. But despite growing up onstage, she's still getting used to fronting a band, including figuring out what to say to the crowd.

"To be honest, I really hate stage banter," she admits, "it's always the same old trying-to-be-funny mundane nothingness. What I hope to do is reconfigure the arrangement in the band so we can continuously play."

While Vancouver's concert scene is a favourite cause for complaint among local artists, Burns sees far more to crow about than to complain.

"One of my favourite things is how diverse it is," she asserts. "There are a lot of different kinds of music coming out of Vancouver right now; there's a lot of really awesome punk music, a lot of really awesome pop music, a lot of cool electronic music, and it's all interconnected. Generally the community we have here is very supportive of each other and they respect each other. We know we're small and we work with it. There's a lot of really great stuff coming out and it feels really exciting to be here right now. Every night of the week there's something going on, every time I go out I see somebody amazing. And I value that."

With the excellent *Mellow Drama* out now and with more and more live shows on the horizon, Louise Burns now gets to take her turn adding to the excitement. Louise Burns is playing her album release show at the Waldorf, April 5.

THE CAVE SINGERS

BY CHRISTIAN VOVERIS
ILLUSTRATION BY JOHN MALTA

Seattle's the Cave Singers have crafted hypnotic folk sounds since forming over four years ago, but the band got louder and more raucous for their third studio album, *No Witch*. Although the Cave Singers are currently in the middle of an extensive tour, *Discorder* tracked down guitarist Derek Fudesco by phone in L.A. as the band, which includes vocalist Peter Quirk and drummer Marty Lund, were preparing for a southbound drive to their next show in San Diego. We intruded on some of their precious time together for a talk about touring, rice wine and Paul Simon.



“WE HAD BEEN DRINKING THIS RICE WINE AND EVERYONE WAS REALLY, REALLY FUCKED UP AND WE'D BEEN [IN CHINA] FOR TWO WEEKS AND THERE WAS JUST KIND OF A LITTLE BIT OF CULTURE SHOCK—GOING A LITTLE BIT CRAZY...”

—DEREK FUDESCO ON THE INCEPTION OF *NO WITCH'S* COVER ART.

Discorder: So how has your live show been shaping up since the release of *No Witch*?

Derek Fudesco: What's going on with the live show?

Peter Quirk: (in the background) Excitement!

DF: Excitement?

PQ: Explosives.

DF: Pyrotechnics (laughs)! Wigs, cocaine on stage, Jack Daniels ... I just keep a bottle of Jack right on my amp now. You know all that kind of stuff ... we're gonna keep it strong.

D: Well, really looking forward to seeing all that happening here in April.

DF: I love Vancouver man, let's just get that out there right now: we are big fans of Vancouver and we have a lot of friends there and we wish that we could live there.

D: I heard you guys are friends with the folks in Black Mountain and Randall Dunn, who's been producing their albums and did *No Witch* too.

DF: Yeah, they're all super bros. We're trying to get a bunch of them to marry a bunch of us and even marry our girlfriends so we could all just live there.

D: Alright, incestuous family plans aside, how would you describe working with Randall Dunn?

DF: It was different. Like, we made our first two records with Colin Stewart, who lives in Vancouver, and both of those were amazing, and this new one we were like, "oh, let's just try something different for the third record." Steve McBean [of Black Mountain], I actually ran into him in LA, and he was like, "oh, we just did some stuff with this guy Randall and you would love him. You should give him a shot." It was awesome. It was totally different. He has a studio in his basement in his house in West Seattle, so we recorded the whole thing there. He was pretty hands on. He was like, "I have a friend that plays flute and I want him to come down and play that guitar line on flute, or I have a friend that plays fiddle," you know? He really was just throwing out a lot of ideas and he had a lot of buddies that played different things that came down. We wanted to have backup singers on almost every record—it just never [worked out].

D: Yeah, you're getting a lot of comparisons to the *Beggar's Banquet*-era Stones with all those backup vocals.

DF: We just wanted to have true gospel singers and he had worked with some phenomenal gospel singers in Seattle, so he had this woman Joy Jones come

down. She had her sister and two other people from the choir come and just built these parts and it was a really neat experience.

D: It definitely seems like you captured more of your live sound on this record.

DF: That's actually what we were trying to do, because even when we made that last record, we played those songs way harder [live] than what they sound like in their recorded versions. I mean, they're a lot more electrified and amped and we play 'em faster. Harder. Songs like "Swim Club" on this new one, it's the same thing, but we wanted to record it the way we'd be playing it live. It's just to be more conscious of it.

D: I'm really curious, what's the story behind the mystical shot of Pete on the cover of the album?

DF: (laughs) That picture was taken in... I believe it was... Chongqing, or... Shanghai? It was taken on our tour in China, and we had been drinking this rice wine and everyone was really, really fucked up and we'd been over there for two weeks and there was just kind of a little bit of culture shock—going a little bit crazy, and the television shows over there are really awesome, really musical and crazy, so there was actually a TV on in the shot playing some Chinese traditional... I don't even know what kind of music

D: Some Chinese opera, perhaps?

DF: It was very sort of... jumping music. But he just got on the table and started dancing and I took pictures. And then when we were talking about record cover photos, we were going through pictures and that one just kind of jumped out. It's funny because the colours...those were the colours. It wasn't doctored at all, just this kind of dingy dark weird brown room.

D: So how was touring China for you?

DF: That was amazing. It was one of the best things I have been able to do. It was just so crazy. We played in a town square where they said it was the first time they had ever had a show. It was like a free concert in the middle of a town square and it was just us and this Finnish band. It was so surreal. We showed up, and then they take us to this massive feast and then we came out and played and that was it. Like, everyone was gone. That was it. The whole experience was incredible.

D: How did the audiences there take to your music?

DF: It was kind of different everywhere. Shanghai was most like one of our shows here: it was really rowdy. You know, there are a lot of expats that live there. And then we played a festival, I think it might have been a metal music festival in Changsha, and that was awesome. It was probably like 2,000 to 3,000 people. People seemed to get into it, I mean, we played right after a full-on metal band, so that was a little bit weird. It was the biggest stage we've been on, and it was awesome. Most of the time it just seemed like people were trying to figure out where to put us; just kind of going 'cause there was a western band playing, and you know, just to see what it's like.

D: Back to your tour now, may I ask what's been playing in the van so far?

DF: We've got a copy of the new Paul Simon record [*So Beautiful So What*] and it's so killer. I'm not sure if we're supposed to tell anyone that, but we did get a copy of it. It comes out next month, but we've got a copy of it, and it's...it's a monster. We've also been listening to [Simon's 1990 disc] *Rhythm of the Saints*, [Van Morrison's] *Astral Weeks*. We have an iPod, so there's always something on, but that Paul Simon record's the one that's been played the most.

D: So has that been the soundtrack to your tour?

DF: It's the best soundtrack music. We took the 101 down through Arcata, California to get to San Francisco, and then we went to Big Sur after that. So just listening to this super positive music driving through the Redwoods and the coastline...

It actually doesn't feel like we're on tour yet. After tomorrow it will start to feel like tour, when we have to drive 16 hours to Austin, Texas.

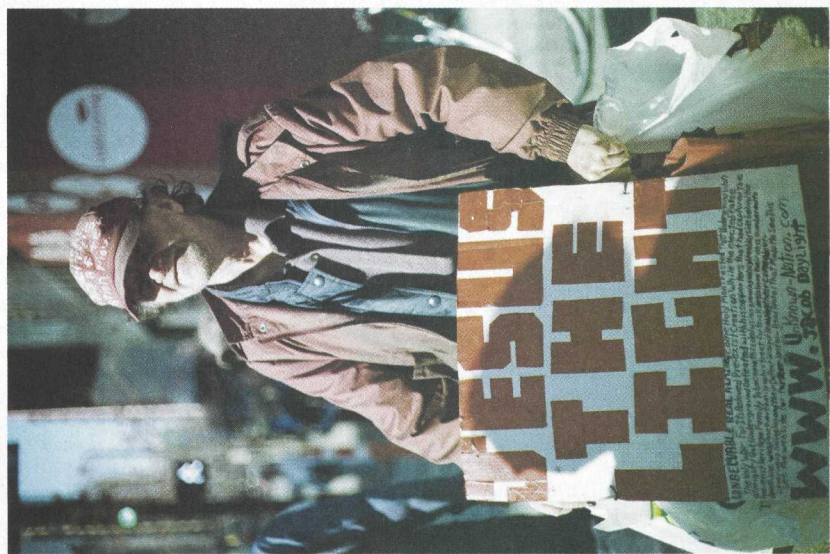
D: Speaking of Austin, what are your thoughts about South by Southwest?

DF: Well it's more just that we haven't toured in a long time, so we're just looking forward to being on tour, just playing. South by Southwest is fun, but you know, it's just fun to play in Austin.

D: With all this touring ahead, what are you looking forward to the most this year?

DF: I'm just happy to be alive, man (laughs). I'm just excited to be on tour with my bros.

The Cave Singers play the Biltmore Cabaret, April 21.



APRIL | 2011

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

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Waldorf	23	Dengue Fever, Capillary Action @ Biltmore Tokyo Police Club, Dinosaur Bones, Said the Whale @ Commodore Behind Sapphire, the Salteens @ Red Room	24	Phosphorescent @ Media Club Nero, Expendable Youth @ Celebrities	25	OFF!, the Jolts, Piggy, White Lung @ Fortune Royal Bangs, Superhumanoids @ Media Club Kurt Vile & the Violators @ Waldorf	26	The Boxer Rebellion, We Are Augustines @ Biltmore Destruction, Heathen, Warhead, Infernal Majesty @ Rickshaw Mike Watt @ Media Club	27	Lil Wayne, Rick Ross, Mix Master Mike @ Rogers Arena Hanzbanger, JP Valdes @ Fortune Dessa, Sims & Lazerbeak @ Biltmore Lost in the Trees @ Media Club	28	Sad Mag Comedy Show @ Cobalt Bary, Sub Antix, Laroo @ Fortune Sun Wizard, Slam Dunk, the High Drops @ Biltmore	29	Menomona, Beekkeeper @ Biltmore Fleet Foxes @ Vogue	30	Jamaica @ Fortune Fleet Foxes @ Vogue Tune Yards, Bulke & Cass @ Biltmore	31	British Sea Power, A Classic Education @ Biltmore Los Furlors @ Cobalt Black Wizard, Hidden Towers @ Interurban 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// CiTR 101.9 FM PROGRAM GUIDE

DISORDER SUGGESTS LISTENING TO CiTR ONLINE AT WWW.CITR.CA EVERY DAY.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
6am		CiTR Ghost Mix	Pacific Pickin' (Roots)	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	6am
7	CiTR Ghost Mix							7
8			Sounds of Africa (World)	Suburban Jungle (Eclectic)	End of the World News (Talk)	Friday Sunrise (Eclectic)		8
9		Breakfast With The Browns (Eclectic)				Alt Radio (Talk)		9
10	Shookshookta (Talk)		Third Time's The Charm (Rock)	Pop Drones (Eclectic)	Sweet And Hot (Jazz)	Fill In	The Saturday Edge (Roots)	10
11	Kol Nodedi (World)	Stranded (Eclectic)						11
12pm		Synchronicity (Talk)	Morning After Show (Eclectic)	Anoize (Noise)				12pm
1	The Rockers Show (Reggae)		Fill In	The Green Majority (Talk)	We All Fall Down (Eclectic)	Barnburner (Eclectic)	Generation Annihilation (Punk)	1
2		Parts Unknown (Pop)	Give 'Em the Boot (World)	Democracy Now (Talk)	Ink Studs (Talk)	Radio Zero (Dance)	Power Chord (Metal)	2
3	Blood On The Saddle (Roots)	Shake A Tail Feather (Soul/R&B)	Mantis Cabinet (Eclectic)	Wings (Talk) Prof (Talk)	Fill In	Japanese Musicquest (World)		3
4			The Rib (Eclectic)	Radio Freethinker (Talk)		French Connection (World)	Nardwuar Presents (Nardwuar)	4
5	Chips (Pop)	Queer FM Arts Xtra	News 101 (Talk)	Thunderbird Eye (Talk)	Arts Report (Talk)	Native Solidarity News (Talk)	News 101 (Talk)	5
6			Sore Throats, Clapping Hands (Rogue Folk, Indie S/S)	Flex Your Head (Hardcore)	R.T.R. Sam-squatch (Ec)	Are You Aware (Eclectic)	Fill In	6
7			Exploding Head Movies (Eclectic)	Inside Out (Dance)	Folk Oasis (Roots)			7
8	Rhythms (World)	Techno Progressive				Stereoscopic Redoubt (Rock)	African Rhythms (World)	8
9	Fill In							9
10	Transcendence (Dance)	The Jazz Show (Jazz)	Crimes And Treasons (Hip-hop)	Sexy In Van City (Talk)	Live From Thunderbird Radio Hell (Live)	Fill In	Synaptic Sandwich (Dance/Electronic/Eclectic)	10
11			CabaRadio (Talk)	Hans Kloss Misery Hour (Hans Kloss)	Funk My Life (Soul/Dance)			11
12am	Fill In	Canada Post-Rock (Rock)					CiTR Ghost Mix	12am
1								1
2	CiTR Ghost Mix	CiTR Ghost Mix			Aural Tentacles (Eclectic)	The Vampire's Ball (Industrial)		2
3								3
4			CiTR Ghost Mix	CiTR Ghost Mix		CiTR Ghost Mix		4
5								5

SUNDAY

SHOOKSHOOKTA

(Talk) 10-11am

A program targeted to Ethiopian people that encourages education and personal development.

KOL NODEDI

(World) 11am-12pm

Beautiful arresting beats and voices emanating from all continents, corners and voids. Always rhythmic, always captivating. Always crossing borders.

THE ROCKERS SHOW

(Reggae) 12-3pm

Reggae in all styles and fashion.

BLOOD ON THE SADDLE

(Roots) 3-5pm

Alternating Sundays
Real cowshit-caught-in-yer-boots country.

SHAKE A TAIL FEATHER

(Soul/R&B) 3-5pm

Alternating Sundays
The finest in classic soul and rhythm & blues from the late '50s to the early '70s, including lesser known artists, regional hits and lost soul gems.

CHIPS WITH EVERYTHING

(Pop) 5-6pm

Alternating Sundays
British pop music from all decades. International pop (Japanese, French, Swedish, British, US, etc.), '60s soundtracks and lounge.

QUEER FM

(Talk) 5-6pm

Alternating Sundays
An expose of the arts & culture scene in the LGBTQ community.

QUEER FM ARTS XTRA

(Talk) 6-8pm

Dedicated to the gay, lesbian, bisexual and transgender communities of Vancouver. Lots of human interest features, background on current issues and great music. queerfmradio@gmail.com

RHYTHMSINDIA

(World) 8-9pm

Alternating Sundays
Featuring a wide range of

music from India, including popular music from the 1930s to the present; Ghazals and Bhajans, Qawwalis, pop and regional language numbers.

TECHNO PROGRESSIVO

(Dance) 8-9pm

Alternating Sundays
A mix of the latest house music, tech-house, prog-house and techno.

TRANSCENDANCE

(Dance) 10pm-12am

Join us in practicing the ancient art of rising above common ideas as your host DJ Smiley Mike lays down the latest trance cuts. transcendance@hotmail.com

MONDAY

BREAKFAST WITH THE BROWNS

(Eclectic) 8-11am

Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights. breakfastwiththebrowns@hotmail.com

STRANDED

(Eclectic) 11am-12pm

Join your host Matthew for a weekly mix of exciting sounds, past and present, from his Australian homeland. And journey with him as he features fresh tunes and explores the alternative musical heritage of Canada.

SYNCHRONICITY

(Talk) 12-1:00pm

Join host Marie B and discuss spirituality, health and feeling good. Tune in and tap into good vibrations that help you remember why you're here: to have fun! This is not your average spirituality show.

PARTS UNKNOWN

(Pop) 1-3pm

An indie pop show since 1999, it's like a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

MANTIS CABINET

(Eclectic) 3-4pm

THE RIB

(Eclectic) 4-5pm

Explore the avant-garde world of music with host Robyn Jacob on the Rib. From new electronic and experimental music to improvised jazz and new classical! So weird it will blow your mind!

NEWS 101

(Talk) 5-6pm

Vancouver's only live, volunteer-produced, student and community newscast. Every week, we take a look back at the week's local, national and international news, as seen from a fully independent media perspective.

SORE THROATS, CLAPPING HANDS

(Rogue Folk, Indie S/S) 6-7:30pm

Lyrical Driven Campfire
Inspired: new and old tunes from singer / songwriters with an emphasis on Canadian music. Tune in for live acts, ticket giveaways, interviews and talk, but mostly it's just music. Find us on Facebook!

EXPLODING HEAD MOVIES

(Eclectic) 7:30-9pm

THE JAZZ SHOW

(Jazz) 9pm-12am

Vancouver's longest running prime-time jazz program. Hosted by Gavin Walker. Features at 11pm. April 4: One of the great living legends, drum master Roy Haynes with Rahsaan Roland Kirk in Out of the Afternoon. April 11: Electric and electrifying Miles Davis and Co. in Live At Fillmore East 1970.

April 18: An early classic from one of the music's great iconoclasts, pianist/composer Cecil Taylor: Looking Ahead. April 25: We'll celebrate Ella Fitzgerald's birthday with Ella In Berlin. She's one of the greatest vocalists in Jazz.

CANADA POST-ROCK

(Rock) 12-1:00am

Formerly on CKXU, Canada Post-Rock now resides on the west coast but it's still committed to the best in post-rock, drone, ambient, experimental, noise and basically anything your host Phone can put the word "post" in front of. Stay up, tune in, zone out. If you had a radio show, Phone would probably listen to your show.

TUESDAY

PACIFIC PICKIN'

(Roots) 6-8am

Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman. pacificpickin@yahoo.com

SOUNDS OF AFRICA

(World) 8-9:30am

Showcasing music, current affairs & news from across the African continent and the diaspora, you will learn all about beat and rhythm and it will certainly kickstart your day.

THIRD TIME'S THE CHARM

(Rock) 9:30-11:30am

Open your ears and prepare for a shock! A harmless note may make you a fan! Deadlier than the most dangerous criminals! borminsixynine@hotmail.com

MORNING AFTER SHOW

(Eclectic) 11:30am-1pm

An eclectic mix of Canadian indie with rock, experimental, world, reggae, punk and ska from Canada, Latin America and Europe. The Morning After Show has local bands playing live on the Morning After Sessions. Hosted by Oswaldo Perez Cabrera.

GIVE 'EM THE BOOT

(World) 2-3pm

Sample the various flavours of Italian folk music from north to south, traditional to modern on this bilingual show. Un programma bilingue che esplora il mondo della musica etnica italiana. givetheboot@gmail.com

<http://givetheboot.wordpress.com>

WINGS

(Talk) 3-3:30pm

Alternating Tuesdays

PROF TALK

(Talk) 3-3:30pm

Alternating Tuesdays
Bringing UBC's professors on air to talk about current/past events at the local and international level. Aiming to provide a space for faculty and doctoral level students to engage in dialogue and share their current research, and to provide a space for interdisciplinary thinking. Interviews with professors from a variety of disciplines. <http://ubcpoftalk.wordpress.com> profstalk@gmail.com

RADIO FREETHINKER

(Talk) 3:30-4:30pm

Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis. The real world is a beautiful and fascinating place and we want people to see it through the lens of reality as opposed to superstition.

THUNDERBIRD EYE

(Talk) 5-6pm

Your weekly roundup of UBC Thunderbird sports action from on campus and off with your host Wilson Wong.

FLEX YOUR HEAD

(Hardcore) 6-8pm

Punk rock and hardcore since 1989. Bands and guests from around the world.

INSIDE OUT

(Dance) 8-9pm

CRIMES & TREASONS

(Hip-hop) 9-11pm

crimesandtreasons@gmail.com

CABARADIO

(Talk) 11pm-12:30am

For the world of Cabaret. Tune in for interviews, skits, musical guests and more. It's Radio with sass!

WEDNESDAY

SUBURBAN JUNGLE

(Eclectic) 8-10am
Live from the Jungle Room, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and inanity. Not to be missed! dj@jackvelvet.net
POP DRONES
(Eclectic) 10-11:30am

ANOIZE

(Noise) 11:30am-1pm
An hour and a half of avant-rock, noise, plunderphonic, psychedelic and outsider aspects of audio. An experience for those who want to be educated and EARtated.
lukemeat@hotmail.com

THE GREEN MAJORITY

(Talk) 1-2pm
Canada's only environmental news hour, syndicated by CIUT 89.5 FM Toronto or www.greenmajority.ca.

DEMOCRACY NOW

(Talk) 2-3pm

ARTS REPORT

(Talk) 5-6pm

REEL TO REAL

(Talk) 6-6:30pm
Alternating Wednesdays
Movie reviews and criticism.

DISORDER RADIO

(Talk) 6-6:30pm
Alternating Wednesdays
Disorder Magazine now has its own radio show! Join us to hear excerpts of feature interviews, charts, concert calendar picks and other exciting morsels! For more info, visit disorder.ca.

SAMSQUANTCH'S HIDEAWAY

(Eclectic) 6:30-8pm
Alternating Wednesdays
All-Canadian music with a focus on indie-rock/pop.
anitabinder@hotmail.com

SHAMELESS

(Eclectic) 6:30-8pm
Alternating Wednesdays
Dedicated to giving local music acts a crack at some airplay. When not playing the PR shtick, you can hear some faves you never knew you liked.

FOLK OASIS

(Roots) 8-10pm
Two hours of eclectic folk/roots music, with

a big emphasis on our local scene. C'mon in! A kumbaya-free zone since 1997.
folkoasis@gmail.com

SEXY IN VAN CITY

(Talk) 10-11pm
Your weekly dose of education and entertainment in the realm of relationships and sexuality.
sexyinvancity.com/category/sexy-in-vancity-radio

HANS KLOSS' MISERY HOUR

(Hans Kloss) 11pm-1am
Pretty much the best thing on radio.

THURSDAY

END OF THE WORLD NEWS

(Talk) 8-10am

SWEET AND HOT

(Jazz) 10am-12pm
Sweet dance music and hot jazz from the 1920s, '30s and '40s.

DUNCAN'S DONUTS

(Eclectic) 12-1pm
Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts.
duncansdonuts.wordpress.com

WE ALL FALL DOWN

(Eclectic) 1-2pm
Punk rock, indie pop and whatever else I deem worthy. Hosted by a closet nerd. www.weallfalldowncitr.blogspot.ca

INK STUDIOS

(Talk) 2-3pm
Underground and indie comix. Each week, we interview a different creator to get their unique perspective on comix and discuss their upcoming works.

JAPANESE MUSICQUEST

(World) 3-3:30pm
Syndicated from CJLY Kootenay Co-op Radio in Nelson, B.C.

FRENCH CONNECTION

(World) 3:30-5pm
French language and music.
www.fccabc.org

NATIVE SOLIDARITY NEWS

(Talk) 5-6pm
A national radio service and part of an international network of information

and action in support of indigenous peoples' survival and dignity.

ARE YOU AWAKE

(Eclectic) 6-7:30pm
Celebrating the message behind the music: Profiling music and musicians that take the route of positive action over apathy.

STEREOSCOPIC REDOUBT

(Rock) 7:30-9pm

LIVE FROM THUNDERBIRD RADIO HELL

(Live Music) 9-11pm
Featuring live band(s) every week performing in the CTR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world.

FUNK MY LIFE

(Soul/Dance) 11pm-12am
Grooving out tunes with a bit of soul and a lot of funk, from the birth of rhythm and blues to the golden age of motown, to contemporary dance remixes of classic soul hits. We explore Brazilian funk, Japanese breakbeat anthems, the British motown remix scene, Canadian soul and disco that your parents probably made out to and the classics of American soul. Soul in the City's Oker hosts with guests to bring that extra bounce to your step. www.funkmylife.com

AURAL TENTACLES

(Eclectic) 12-6am
It could be global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre.
auraltentacles@hotmail.com

FRIDAY

FRIDAY SUNRISE

(Eclectic) 7:30-9am
An eclectic mix of indie rock, hip-hop and reggae to bring you up with the sun.

ALTERNATIVE RADIO

(Talk) 9-10:00am
Hosted by David Barsamian.

CITR LISTENER HOUR

(Eclectic) 12-1pm
Tune in each week as you, the CITR fan, gets to program an hour of adventure for the whole world to hear! For more

info, contact program coordinator Bryce Dunn at citrprogramming@club.ams.ubc.ca.

BARNBURNER

(Eclectic) 1-2pm
The greasier side of rock 'n' roll, rhythm 'n' blues, and country... Crack a beer, order some BBQ, and get your boogie on.

RADIO ZERO

(Dance) 2-3:30pm
An international mix of super-fresh weekend party jams from New Wave to foreign electro, baile, Bollywood and whatever else.
www.radiozero.com

NARDHUAR

(Nardwuar) 3:30-5pm
Join Nardwuar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo...doot doo!
nardwuar@nardwuar.com

NEWS 101

(Talk) 5-6pm
See Monday for description.

AFRICAN RHYTHMS

(World) 7:30-9pm
www.africanrhythmsradio.com

THE VAMPIRE'S BALL

(Industrial) 12-4am
Dark, sinister music to soothe the and/or move the Dragon's soul. Industrial, goth and a touch of metal too. Blog: thevampiresball.blogspot.com.
thevampiresball@gmail.com

SATURDAY

THE SATURDAY EDGE

(Roots) 8am-12pm
A personal guide to world and roots music—with African, Latin and European music in the first half, followed by Celtic, blues, songwriters, Cajun and whatever else fits!
steveedge3@mac.com

GENERATION ANNIHILATION

(Punk) 12-1pm
A fine mix of streetpunk and old-school hardcore backed by band interviews, guest speakers and social commentary.
crashburnradio@yahoo.ca
generationannihilation.com

POWER CHORD

(Metal) 1-3pm
Vancouver's longest running metal show. If you're into music that's on the heavier/darker side of the spectrum, then you'll like it. Sonic assault provided by Geoff, Marcia and Andy.

CODE BLUE

(Roots) 3-5pm
From backwoods delta low-down slide to urban harp honks, blues and blues roots with your hosts Jim, Andy and Paul.
codeblue@buddy-system.org

THE LEO RAMIREZ SHOW

(World) 5-6pm
The best of mix of Latin American music.
leoramirez@canada.com

NASHA VOLNA

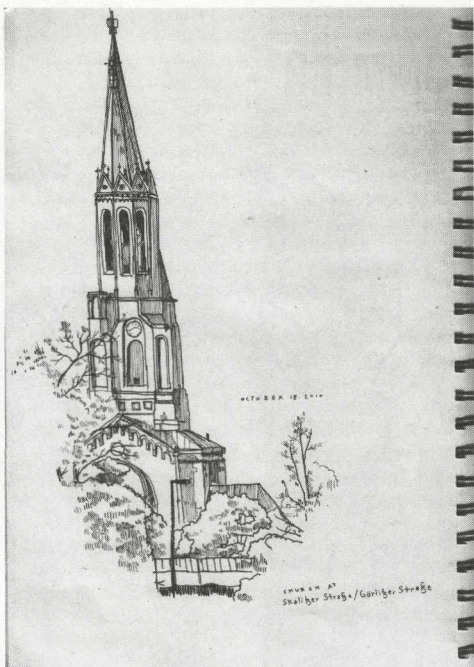
(World) 6-7pm
News, arts, entertainment and music for the Russian community, local and abroad.
nashavolna.ca

NOTES FROM THE UNDERGROUND

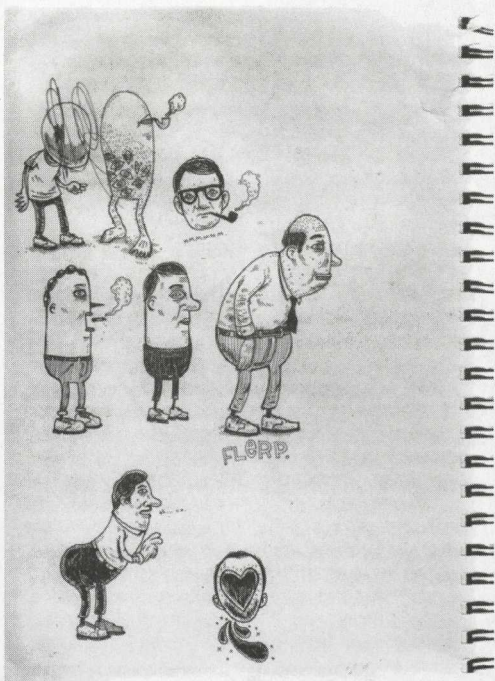
(Electronic/Hip-hop/More) 7-9pm
Start your Saturday night off right with our weekly showcase of the local underground DJ and electronic music scene.
notesundergroundradio.blogspot.com
notesundergroundradio@gmail.com

SYNAPTIC SANDWICH

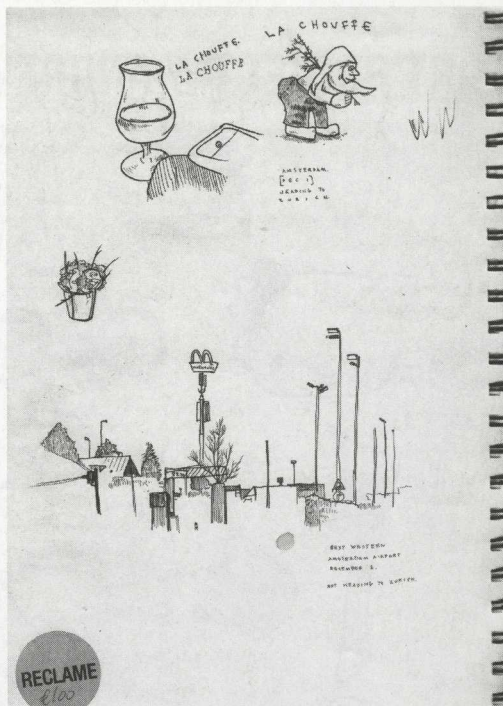
(Dance/Electronic) 9-11pm
If you like everything from electro/techno/trance/8-bit music/retro '80s this is the show for you!
www.synapticsandwich.net



SKETCHBOOK-BERLIN / 2010



SKETCHBOOK / 2010



SKETCHBOOK-AMSTERDAM / 2010

ART PROJECT // ANDREW POMMIER

Vancouver based artist Andrew Pommier has been very much on the move as of late. He spent the final three-and-a-half months of 2010 touring through the south of France with an art show of his oil paintings entitled "At the Time of Fear." After sojourns into Prague, Amsterdam and Berlin, he briefly returned to Vancouver for the holidays before heading south. Even though he is sleeping on couches and borrowed floors, he continues to be productive with the barest of art-making implements, which, besides the necessary digital accoutrements of laptop and scanner, are the more fundamental pen, paper and kit of water colour paints. Regardless of his recent restlessness, a studio space in Vancouver awaits him, so his return is simply a matter of time.

—Brie Charette

ART PROJECT // ANDREW POMMIER

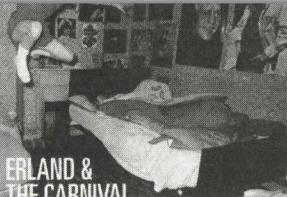




"BE KIND" - INK, WATERCOLOUR AND GRAPHITE ON PAPER / 2011

CHAIN
&
THE
GANG

MUSIC'S
NOT
FOR
EVERYONE



UNDER REVIEW

ARMEN AT THE BAZAAR NOOR (Unsigned)

Armen at the Bazaar is the project of Montreal-based multi-instrumentalist Armen Bazaarian. Proving himself to be incredibly skilled in the art of song writing, Bazaarian's EP *Noor* showcases an eclectic mix that sets a relaxing atmosphere for the listener.

Bazaarian possesses a voice that implores listeners to pay attention to the wealth of sounds he can create, even without an instrument. Standout track "Drive With Me" is centered around multi-tracked vocals, with occasional hints of synthesizer. Reminiscent of Saul Williams' song "Black History Month," it is a tour-de-force of editing that displays Bazaarian's incredible vocal control.

The record is not without its low points, though. The extended outro on "Fire" harms an otherwise solid piece, failing to bring anything other than unnecessary length to the track. Also, "The Static White" is the only track on the album to feature acoustic guitar as a focal instrument; Bazaarian should stick to the electronic elements featured on the rest of the album. The only song on the album that was not written by Bazaarian is a cover of "Over the Rainbow." Rearranged into a minimalist, alternative pop piece, this track bears little resemblance to the **Judy Garland** version. His interpretation of the song nonetheless fits the lyrics, evoking a longing for a release from the doldrums of everyday existence.

—Adam Clarke

CHAIN & THE GANG MUSIC'S NOT FOR EVERYONE (K)

If you're looking for garage rock with a

serious slant, then Chain & the Gang's new release, *Music's Not For Everyone* might not be for you. Frontman and mastermind Ian Svenonius is known for his caustic humor, and this album is no exception. His bitter monologues and malicious lyrics are certainly the main attraction of the record. Opening track "Why Not," an ode to defeatism and apathy, sets the mood atop funky, slow-change blues and a scorching harmonica solo as Svenonius' distorted vocals explain just how little of a damn he gives about anything. In the next track, "Not Good Enough," the negativity is turned against the listener with a chorus consisting of Svenonius and secondary vocalist Sarah Pedal jeering, "If you feel like you're not good enough / Well you're probably not / And you know what? You never ever will be."

Filtered through the sounds of '70s-era Detroit garage rock, dreamy-eyed beach rock and dub, the rest of the album goes on to demolish common conceptions of love ("For Practical Purposes I Love You") and mercilessly criticize the casual music listener ("Music's Not For Everyone.")

Despite all the pessimism, though, one gets the distinct impression that the record is all very tongue-in-cheek. But in satire, there is always truth, and Svenonius is not just trying to be funny; he very clearly has something to say about what the world has come to.

—Daniel Lins da Silva

ERLAND & THE CARNIVAL NIGHTINGALE (Full Time Hobby)

Fashioned together from relics the **Cult**, the **Verve**, and **Blur**, Erland & the Carnival are a supergroup of sorts, but

one more concerned with paranormal phenomena than prestige. With their second release, *Nightingale*, the band continues its contemporary arrangements of traditional Scottish folk songs and English literature but mixes it with that of modern lore, specifically the Enfield poltergeist phenomena of the late '70s.

The album cover depicts Janet Hodgson, the young girl affected by the phenomena, being thrown across the room by the alleged poltergeist. This perplexing and creepy imagery infuses itself into each song. "This Night" boosts seemingly satanic and devious instrumentation, albeit with a sort of demonic playfulness and mischievousness. "East and West" also has peculiarities in its music—zither strums and the sounds of a moving chair float in the ether as lulled vocals fill the room. "Nightingale" has the desperation of a ghost roaming for freedom, aching to leave but frustrated and trapped in an invisible prison.

The instrumental layers infuse and expand while the ethereal being wreaks havoc and chaos. "Springtime" is a chorus of vocal rhythms and noises and "Wealdie" is an onslaught of violent, confused disturbances of spastic guitar and snare drum.

The forces at work here are by no means satanic, but those of supernatural delinquents rampaging through an ambient musical spectrum. *Nightingale* is an astonishing and refreshing album that is remarkable for being completely original and unlike anything else being produced right now.

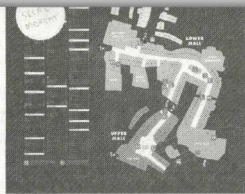
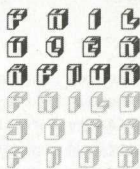
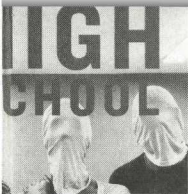
—Kaitlin McNabb

EXPLOSIONS IN THE SKY TAKE CARE, TAKE CARE, TAKE CARE (Temporary Residence)

When Explosions in the Sky released *The Earth Is Not a Cold Dead Place* in 2003, the passionate post-rockers hit upon a musical sweet spot that appealed to more than just the obscure circles in which they were previously worshipped, landing them on the soundtrack of *Friday Night Lights* and associating them with a generation of football jocks. Despite the album's success, the band chose not to linger, preferring to take cautious yet expansive explorations with their sound, of which their fifth studio album, *Take Care, Take Care, Take Care*, is a result.

The difference is apparent from the very first track, "Last Known Surroundings," which is driven far more by ambience than the reverberated guitars of their earlier epic pieces. Incorporating a more pervasive, front-and-centre use of feedback, sporadic use of sampling, and more diverse percussion, the band is clearly playing around with their structure and instrumentation. The second track, "Human Qualities," is a slow-grower that lives up to its title by building up with frantic hand-clapping arrangements, playing with a more delicate human element. While "Trembling Hands," the shortest piece to ever come from the band, seems to start off where **Arcade Fire's** "No Cars Go" left off, it soon mobilizes itself with near-mechanical snare rolls and echoing sampled cries.

With its more adventurous approach, the album takes its very own pace to explore and experiment, building up, climaxing and falling



apart in subtle ways that might lack the catchy immediacy that brought EITS their wider recognition. Regardless, *Take Care, Take Care, Take Care* makes for a very rewarding listen if you're willing to give it the time and room to unfold.

—Christian Voveris

HOT SEX & HIGH FINANCE REFINANCED (Independent)

Straight out of East Vancouver, Hot Sex & High Finance is comprised of rapper Pop Pete (Dylan Jones), and producer Skrypt (Lennon Burback). *Refinanced* is a remix album of their debut *XXX & \$\$\$*, which was released in October 2010. With that record's recent release in mind, perhaps this new set is a bit premature, but it depends on how you look at it. While performing at festivals like Rifflandia and Olio, the group met artists like Flint, MI electro artist Tunde Olaniran, who are now lending a hand in giving their tracks a new spin.

Refinanced picks up where *XXX & \$\$\$* left off: intergalactic electro raps heavily laden with lyrics of cocaine, hot rich bitches, Skittles and the occasional *Star Wars* reference. The group claims to be critical of pop culture, but behind Pop Pete's assertive delivery, he seems to be enjoying the company of those fit, rich, party girls he meets in clubs and others who "don't got to work/but got to work it."

Potent notables include the tribal bumping "Patrick Bateman," remixed by Tunde Olaniran, and the CaBFree remix of "Black Gretchy," which is filled with *Crystal Castles*-inspired blips and glitches. The album does

boast a few original tracks, like the space jam "Saw Boss," which ooze out far more sensuality than the overt lyrics of the remixes.

—Ming Wong

KEEP TIDY BASEMENT MOLD (Taco Beach Records)

Keep Tidy's introductory release, *Basement Mold*, consists of seven songs full of tumbling bass lines. Tommy Gun beats, punchy guitar riffs and female vocals blending Karen O-swagger with Kathleen Hanna-style conviction. The whole thing clocks in at eight minutes. Tidy indeed! Shmoo Ritchie, Kyle Huck, Brett Threats and Dustin John Bromley are here to remind us that true hardcore is still alive in the city that gave the genre its name. *Basement Mold* is furious fun; "DfDfKf" will have you swirling and slamming around your living room, "Hit the Ground Running" will have you doing acid drops off the kitchen counter, and by the time "Plate Glass" is over, you'll have hacked the sleeves off your jean jacket and set out into the night to checking every East Van basement in hopes that Keep Tidy might be there. *Basement Mold* is the perfect soundtrack for a punk rock summer. Staying true to the d.i.y. spirit, the band is giving the mini-album away for free—download it from their Bandcamp site now and get rad!

—Mark Paulhus

O'DEATH OUTSIDE (Ernest Jonning)

What fresh lunatic music is this? O'Death sounds like something you

might hear at an oddball carnival in some dingy back room where admission is a wooden nickel and the moonshine is served from a kiddy pool by a hobo with a rusty ladle. There is something a little befuddling about the New York quintet and the music they make, but it appeals greatly to my weirdo senses.

Shades of *Tom Waits* and *Rock Plaza Central* add colour and depth to a sometimes pretty and other times daft musical landscape as these twisted folk songs play themselves out. *Outside* starts off friendly enough with the sparse arrangements of "Bugs," but from this point on, the album becomes pear-shaped with one stomper after the other. "Look At the Sun" is a good example. It begins with gentleness and ends in a crash of singing voices and heavily beat upon instruments. Glorious.

There is little one can say to sell you on this album—except that it's worth the listen if you're at all in to something a bit different. This music speaks for itself but I'm not quite sure what it's saying as it's often speaking in a broken, old world, Jambalayan tongue. Mixing demented, backwoods folk with New York-style street smarts, *Outside* may be an acquired taste. But, if you're a sponge like me, this music will gladly grab you in a gruff, weird uncle hug and tell you its strange boozy stories by firelight.

—Nathan Pike

PHILOCEAPTOR PHILOCEAPTOR (Independent)

Locals Philoceaptor have served up five tracks of garage rock goodness mixed with a punchy, punk-pop feel

on their sophomore EP, which is available on a pay-what-you-choose basis from Bandcamp. Their sound could be described as something a like *At The Drive-In* vs. *Bloc Party*, with an upbeat and light-hearted kick to it. Complete with happy-go-lucky guitar solos and maniacal vocal stylings, the tone of the EP can range from serious to silly and fun.

Opener "Races" begins the set with a grunge feel, powering through distortion and raw power chords. The energetic "Clever Girl" kicks things up a notch as the group dishes on the trials and tribulations of courtship through all too relatable lyrics like "You're twice as hot / Through jealous eyes." On "Gay Boy," the trio shows us their fun side while recounting the experience of having one's sexual orientation mistaken while at the gay bar. "Menthol Sweet" is another fun one about a girl that smokes menthol cigarettes. The last track, "Surfer," takes a turn away from the fun and steps into something much more polished and artistically strong. This is a good choice for the closing track as it showcases the band's talent. Overall, Philoceaptor displays Philoceaptor's diversity from track to track while maintaining the integrity of the band's sound as a whole.

—Erica Hansen

SECRET MOMMY THE MALL (Ache Records)

Vancouver's Andy Dixon returns with yet another experimental passage of sounds set to clicks, pulses and warm chunky fart-like tones made musical. *The Mall* is technically a field recording of Dixon's wanderings through a local

mall, which is later chopped, sliced and diced and blended to create a rather listenable piece of music. Comprised of eight movements that blend into each other, *The Mall* is a landscape of emotive tunes that remind one of the **Books**, **Brian Eno** or **Mr. Projectile**, only more subdued.

The journey begins in an upward-moving elevator. The doors open and you are drawn into the ambience of the human beehive where we buy things en masse. Feet pad past, voices lilt and ring about and money changes hands. With this musical mosaic you are taken to a place quite different than where "normal" music can take you. After a few minutes of ambience, the electronic manipulations kick in more soundly and the flight begins, all the while snippets of dialogue and mall sounds filter through, bringing you back to earth and the present.

For a field recording set to music this is surprisingly easy to enjoy. Spazzy electronic music can be a tough pill to swallow, but I find myself grooving and weaving to this short but sweet bit of tuneful low-key ambience. Who would have thought that IDM/glitch and a day at the mall would fit so well together?

—Nathan Pike

SFB SFB (Independent)

East Vancouver punk thrashers SFB (Shit for Brains) just released their self-titled debut and, man, is it loud. SFB consists of Gordon Smith on guitar, Mike Gittens on bass and Al Boyle on drums. This makes for an interesting mix of local musicians. Gittens moonlights in the easy-on-the-ears **Plus Perfect**, Boyle also sings and plays guitar pop/punk rockers **Hard Feelings**, and Smith is involved in grindcore groups **Mudlark** and **Scumbelly**. The result of their new collaboration is a frenzied mash that comes out swinging right from the first notes of vicious opener "Weedcrime." "Nuclear Winter 3" and "The New Destroyer Album," meanwhile, are probably the most listener friendly tunes, with a pendulum-like shift in melody running through each

track. "Razor Burn" has some dirty bass and it leans heavily on the Vox pedal, making it sound a little like early **Sepultura**. Most tracks come in around the one-minute mark, so the album doesn't go for much longer than ten minutes.

The lyrics are next to impossible to make out, the drumming is frenetic and the guitarwork is furious. They bash the crap out their instruments and will make your ears bleed in the process.

Not for the faint of heart, this is Vancouver punk at its most vociferous. —Katherine Boothroyd

TASSELS A HIGHER LUNACY (Independent)

One of the first things that comes to mind when thinking of a day spent in a cabin in the mountains above Vancouver would probably be an ear-splitting silence, scarcely interrupted by little more than occasional gusts blowing against towering snow-burdened pine trees. Tassels, the project of bedroom soundscape artist Sean Orr, takes a very different approach, however, with his new conceptual album, *A Higher Lunacy*, which is based on a poem about life in the cabin in the North Shore Mountains during the dead of winter. Instead of indulging in clean air and tranquility, Tassels aims for deep psychedelic synthscape tied together with glitchy beats.

The opener, "First We Need to Make a Fire," sets the mood, and a rather bleak one, with its slowly developing, fuzz-filled melodies and sparse beats. The album then goes into a set of less despairing tracks, with a highlight being the subtle, dreamy "The Baby." Around the time that the trippy, looped chanting of "The Senses" kicks in, you begin to gather that this adventure is not your idyllic nature retreat. The rest of the album travels deeper down into bleak and heavy ambience, with dark oscillating bass lines and dispersed minimalist drum machines creating something that wouldn't seem too out of place in a mind-bending **Gaspar Noé** film. The album closes with what

sounds like a tortuously auto-tuned wolf howling above overly-dramatic, gloomy Krautrock synths. Of *A Higher Lunacy* I can only ask, "how could something as simple as a day at the cabin go so horribly wrong?"

—Christian Voveris

TWO TEARS EAT PEOPLE (Kind Turkey Records)

It's unclear exactly why "Senso Unico," the B-side of Kerry Davis' latest seven-inch under the moniker of Two Tears, wasn't merely tossed aside in favour of some other tracks. On it, the one time **Red Aunts** leader, currently a staple as a solo artist in the New York female punk scene, drudges out a lazy tremolo twang to support her repetitive wail of "I hate my life." For three-and-a-half minutes, the track pairs a three-chord pattern with constant psychological self-abuse. Interestingly, given the rather ponderous theme and mood, the song, like the seven-inch as a whole, beckons to be played over and over again.

Perhaps the B-side is welcomed as a member of the family because the flip side, featuring "Eat People" and "Hiesse Hexe," is excellent. Both tracks are much livelier and share a sing-a-long quality, while maintaining a minimalist punk spirit through catchy guitar work and tight sounding skins. "Eat People" is the highlight, with its ultra-cool, raunchy vibe and lyrics that might be described as Davis' recipe for cannibalism. "Hiesse Hexe" has more of a sweet candy punk sound, though its title, according to online translators, might have something to do with a witch and a certain kind of transformation. Davis chooses softer vocals and a more refined melody for this one and the result is completely different from the other two tracks on the record. This gives the eight-minute release a surprising sense of diversity. The feature tracks are immediately accessible and instantly memorable, yet there is a strange unexplained yearning to revisit the B-side time and time again, perhaps to understand it,

or perhaps to revel in its unadulterated honesty. In any event, the seven-inch is definitely worth a spin and, as any good seven-inch will do, it will keep you wanting more.

—Slavko Bucfal

VARIOUS ARTISTS CITR POP ALLIANCE COMPILATION VOLUME 2 (Mint Records)

The CITR Pop Alliance Compilation Volume 2 features 11 of Vancouver's best loved groups and is a great introduction to the current Vancouver indie scene.

Apollo Ghosts kicks things off with their trademark pop melodies on "Validation!" Totally cute—and if you haven't seen them live, you should. **Slam Dunk's** "Slowdance" is anything but slow, with guitar riffs flying atop the group's screamed, rockabilly refrain of "My baby baby wanna slow dance / But I never wanna slow down!" It's the perfect track to listen to before a big night out. **Spring Break's** "Stephanie Meyer's 115th Dream" is a seriously creepy little number that uses samples from the film *Let the Right One In* and enough macabre synth action to give you nightmares. Former members of the **Choir Practice** feature on tracks by Kellarissa, Shane Turner Overdrive and Fanshaw, while other contributors to the collection include **Role Mach**, **My Friend Wallis** and even a couple of demo tracks from surfy outfit **Watermelon** (think **Best Coast**) and the minimal dulcet tones of **No Kids**.

There is also some synth on here for all those kids embracing the '80s right now (looking in your direction **Fine Mist**).

It would be impossible to get every great Vancouver band on one collection, but the CITR Pop Alliance Compilation Volume 2 still comes across as a great time capsule of what some innovative local artists were up to in 2011. If you're lucky, there may be a few vinyl copies of the compilation up for grabs at your favourite vinyl shop on Record Store Day, April 16.

—Katherine Boothroyd

WE ARE THE CITY HIGH SCHOOL (Adventure Boys Club)

Most experiences of high school are pretty polarized—you either had a blast or you hated it. So, when I put on this album I was apprehensively expecting either a cheesy, “woo-hoo” veneration of the good old days or the plaintive reminiscence of some poor outcast. Thankfully, this six-song EP from Kelowna’s We Are The City is neither.

High School began as a side project for Cayne McKenzie (vocals/keyboard) and Andrew Huculiak (drums). Donning t-shirt masks and aliases in an effort to enjoy a bit of freedom from their full-time gig, they aimed to reveal the more uncomfortable moments of their teenage years as well as the excitement of growing up, but not getting old. Perhaps realizing the concept was a bit light on content, they wisely decided to put it on an EP as *We Are The City*. This is their first release with new guitarist Blake Enemark.

The trio’s atmospheric pop-rock is a welcome progression beyond their debut album, *In A Quiet World*. Possibly emboldened by the project’s original intent, the band’s experimentation pays off. While the middle of the album features the well-textured rock we’ve come to expect from *We Are The City*, the EP’s real highlights are its two most musically adventurous songs, which bookend the album nicely. “Get Happy,” with its crescendos, novel polyrhythmic beats and abrupt ending, is an attention-grabbing first track that does a great job building tension and anticipation for the rest of the record. “An Angel In White” ends the album beautifully both instrumentally and as one of the more lyrically engaging tracks on the album—one in which the band’s generally subdued Christian side is brought to the surface.

Following some success with their debut album, and after winning \$150,000 in the 2009 PEAK Performance Project, it’s good to see the band experimenting with the music they make, not just sticking to the formula that got them there.

And with a new guitarist steering the band in a promising direction, they can feel pretty good about how far they’ve come since high school.

—Tanner Doerges

YUCK YUCK (Fat Possum)

Do you remember what it was like to be a young adult full of angst in the early ‘90s? Since I was only four in 1990, I definitely don’t. Thankfully, there has been a rising popularity in ‘90s music and Yuck, fittingly, is a British band full of revivalists. Though they may revel in their influences, Yuck are creating some genuine music that is fuzzier than your tongue after a five-day bender, and above all anything but timid.

The spirit of the ‘90s is alive and well in their music—there are strong similarities to *Yo La Tengo*, *Dinosaur Jr.*, *Pavement*, and pretty much every other iconic indie band from the alternative era.

“Holding Out” exemplifies Yuck’s reverb-heavy sound over singer/guitarist Daniel Blumberg’s sleepy headed vocals, while “Suicide Policeman” softens their approach, allowing for a clearer sounding acoustic guitar. Building from this, Yuck adds elements of vibrato guitars, xylophones and even trumpets to create a warm tone perfect for the comedown after a long and eventful night.

Finishing the album, “Rubber” solidifies Yuck’s musical cache. The lengthy number begins with a repetitive guitar riff and culminates with Yuck releasing every last bit of uninhibited noise into listeners’ eardrums.

What makes Yuck’s debut a success is its ambiguity. Along with Blumberg, guitarist Max Bloom, drummer Jonny Rogoff, and bass player Mariko Doi deliver an applause-worthy set of songs that can be brash and loud, but also reflective and unhurried. There is something for everyone on this album, and to some people, including me, every song is worthy of congratulations.

—Alex J. Ross



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REAL LIVE ACTION



DESTROYER BY STEVE LOUIE

SHIMMERING STARS / LOUISE BURNS & THE MOONSHINERS

The Waldorf Hotel / March 4

I am a total sucker for handclaps, throwback harmonies, walking bass lines and drums that sound like they come from Phil Spector's Wall of Sound. But when a band is echoing the specific aesthetics of an era, in this case the mid-60s, it's easy to get trapped in a step-by-step homage rather than put a new spin on their iconic musical influences. Luckily, Vancouver's Shimmering Stars and Louise Burns & the Moonshiners were able to evoke that oh-so-good vintage vibe without feeling like cheap Beach Boys or Wanda Jackson knock offs.

With its Tiki-themed décor and exotic drinks, stepping into the Waldorf Hotel is like being transported into some swanky '60s b-movie. The retro atmosphere proved to be a perfect backdrop to Louise Burns & the Moonshiners mellow set, which was full of bright pop jingles with a touch of country twang. Burns, who's been around the Vancouver music scene for a while (she was the original bassist

for girl-group Lillix), was accompanied by a group of other familiar local musicians. Standing out from the rest of the band was back-up singer Debra-Jean Creelman, who also sings with her band Debra-Jean & the Means. Her subtle presence was enough to grab your attention as she rocked the tambourine and made her full and vibrant voice heard on tunes like "Drop Names Not Bombs." Burns, meanwhile, channeled her inner southern belle and delivered tender but raw vocal performances, coming across like a Canadian Jenny Lewis. The set livened up near the end with the sugary and upbeat "What Do You Wanna Do," but overall it was a chill set to match the relaxed setting.

Shimmering Stars quickly took the stage and requested that everyone move to the front. There were no objections, especially when the band broke into the groovy "East Van Girls," which easily set up some hip shaking and enthusiastic arm swaying within the crowd.

For a band that claimed to be feel-

ing under the weather, Shimmering Stars sure looked and sounded great. Coordinated outfits, boyish charm, pretty Everly Brothers-esque vocal harmonies — it was difficult not to swoon over these guys.

It's true, the whole 60s West Coast thing has been done to death by countless bands, but the thing about Shimmering Stars is that they carry the sound so effortlessly. Songs like "I'm Gonna Try" and "Sabians" feature seamless and dreamy build ups that make you wish they could go on forever. Furthermore, their sunny melodies, which are all wrapped in thick, delicious washes of reverberation, are unexpectedly juxtaposed with bitter-sweet and somber lyrics. You'll be dancing with a stupid grin on your face when suddenly you realize that lead singer Rory McClure is singing about being scowled at by a cute girl or feeling lost in the crowd. Fittingly, the band ended the night with a lush and lovely cover of the Beach Boys' similarly lonesome "In My Room."

The only complaint of the night

was that Shimmering Stars' set ended ridiculously early. Maybe it was because the band was feeling ill, or that there was another event going on right after. Either way, that's how it usually goes. All fantastic shows seem to end far too soon.

—Angela Yen

UTOPIA FESTIVAL: WOMEN IN DIGITAL CULTURE

W2 Storyum / March 5th

"You don't need a dick to turn on a mixer." Words of wisdom from Vancouver's babelicous DJ Blondron who was part of the W2 Storyum's inaugural women in digital media conference, the Utopia Festival. The festival featured workshops, discussions and performances from prominent female DJs, producers, musicians, academics and writers including internationally acclaimed throat singer Tanya Tagaq, former Thunderheist member Isis Salam, former Stinkmitt member DJ Betti Forde, cellist Cris Derksen and a number of other talented women, with a keynote address delivered by

none other than the queen of smut herself, Peaches.

The event, which coincided with international women's day, kicked off in the morning with pre-conference DJ and VJ workshops by DJ's Veronica and Beti Forde and VJ's Electrobelle and Claudia Mandina. The party was then taken to the streets in the form of a mobile dance party and live radio broadcast that stormed Commercial Drive. Though the evening showcase portion of the festival was open to people of all genders, the daytime portion of the conference was open only to participants who were self-identified women, although there were males helping out. The conference began with a thought provoking opening address given by Tara Rodgers, founder of the critically acclaimed webzine on women in electronic music Pinknoises.com, who is also a faculty member at the University of Maryland. Rodgers spoke about women's historical involvement in electronic music, from the use and innovation of phonographs in the 1920's to the first synthesizers of the 50's and 60's to the Riot Grrrl movement of the early 90's. She gave insight into the politics of social networks with regards to the historical exclusion of women from spaces such as electronic music magazines and what is being done to change this.

Next up was a Q&A session surrounding the challenges women face when trying to break into the male dominated electronic music scene. This included the need to break down stereotypes of females being less technologically savvy than their male counterparts, as well as the phenomenon of being the "gimmick girl DJ", who is hired only because she's a girl.

The second half of the conference had attendees split off for a variety of tasty workshops. These included tutorials on digital music production software, vocal exercises, how to set up a tour and how to market your self through social media. Having only female participants in this part of the conference created a space for open discussion amongst women that was nonjudgmental and pretty damn inspirational. I had to laugh, though, when

I overheard a male tech guy attempting to explain to a female DJ what stereo sound meant during her set up. For the record, she knew what it was.

The concert portion of the event began later that evening, opening the doors to our previously left-out brothers. There was a strong aboriginal presence to the night, with performances from local native hip-hop artist JB the First Lady and a gut-wrenching performance from Inuit throat singer Tanya Tagaq. Tagaq wowed the audience with her powerful growls and coy woos while DJ Michel Red backed her up with a dub and downtempo rhythms. The beats didn't stop there though, as the three rooms in W2 delivered everything from disco, dirty electro, hip hop, vocal jazz all night until the ceilings dripped sweat. Not an unusual occurrence at W2. Net proceeds from the event went towards W2's Girl's Creative Tech Summer Camps.

—Erica Hansen

COLD WAR KIDS / A LULL *The Vogue / March 5th*

There was a young woman standing outside of the Vogue following the Cold War Kids show who expressed disappointment in the band's set because they didn't "jam out" like she had expected. I'm not exactly sure what she meant as Cold War Kids don't strike me as a jam band, but perhaps I'm missing something here? Although judging from the rest of the crowd's reaction for the Long Beach band, it didn't even matter. From where I was standing, the band was on fire.

Chicago's A Lull opened the night with an impressively energetic set, holding the crowd at attention for the duration and clearly winning a lot of folks over, myself included. It's rare for me to be immediately taken by an opening act. Their drum-heavy, almost tribal sounding indie-rock was a great way to start the evening.

I've only recently started listening to Cold War Kids on the regular but I've been appreciating their output. What impresses me most is vocalist Nathan Willett, whose soaring vocals and narrative lyrics are both unique and ear catching. I was excited to see how this

translated live. After giving their latest album, the excellent and well-polished *Mine Is Yours*, a good hearty listen, there was even more reason for excitement. I wasn't let down in the least. Well-loved songs came at a steady pace and the near-thousand in attendance lapped it right up. The newer material was embraced fully and offered confidently, but it was clear that the fans wanted older stuff, of which they got plenty. The band gave extra punch to classic tunes like "Hang Me Up To Dry" and "Saint John," which was a clear crowd favourite. If I were to have any qualms, however, it might have been with their lack of spontaneity. This is clearly a professional band and they have their rock star moves down to a T, but the set list, as good as it was, felt a little phoned in and perhaps a little too rehearsed. Regardless, this was definitely a show worth its weight. Even if the band didn't "jam out".

—Nathan Pike

CRYSTAL CASTLES / SUUNS *The Commodore Ballroom / March 7*

Opener Suuns did a good job setting the scene for the rest of the night, with punishing kick drum-heavy beats and moody yet danceable melodies flooding the Commodore's sound system. It was hard to tell if the group's lyrics had any importance, though, with singer/guitarist Ben Shemie injecting the 'shh' sound between every word, making his vocals come off like one long, slurred syllable. In any case, they were a lot of fun.

Now, you don't have to know much about Crystal Castles to be aware of their reputation for loud, violent onstage insanity. As they took to the stage, the Ontario synthwavers bragged that singer Alice Glass had broken her ankle at a previous tour stop, but was too hardcore to cancel the tour. Opener "Fainting Spells" was performed in darkness, save a strobe light at the back of the stage—but oh, what sight. The effect the pulsing light had on me was like going blind, or like staring at the sun. I had no idea what was going on, and it was awesome. "Baptism" followed, and kept to the dark mood set up by "Fainting Spells",

both sonically and in terms of lighting.

Things changed, though, as the stage was bathed in shimmering red lights, and the group swooshed into the 8-bit club number "Courtship Dating." Astonishingly, up to that point, it was the best song yet. How had "Baptism," one of the best tracks on the group's 2010 self-titled album, been so easily bested by a song I previously thought was just OK?

The trend continued. "Doe Deer", easily the band's angriest song, didn't effect the crowd's easygoing mood (and didn't seem to try). "Crimewave," the HEALTH cover/remix I've always felt pumped up the profile of the wrong band, had me dancing, despite myself. Even the annoying non-song "Air War" had its charm in a live setting. By this point, regardless of my expectations of anger and tension from the band, I was fully invested in dancing along. Until, that is, "Celestica," where I had to slow down and pay attention to make sure my ears weren't deceiving me and that Glass really was singing that well. Between it and "Suffocation," it's clear she has the pipes to reproduce more than just her trademark shrieks and yelps.

The night ended with "Intimate" (or maybe "Yes No," I'm not sure of the order). Either way, it was a fittingly energetic finish. In the end, it seems all my initial hesitations about the show ended up unfounded. Everyone there, including the band, had just come to party. Between the band's music and the impressive light show, you couldn't help but dance.

—Jasper Walley

DIAMOND RINGS / PS I LOVE YOU */ VINCENT PARKER* *Biltmore Cabaret / March 11th*

Excessive food consumption before this gig was a mistake on my part, but despite the rodumplings and a pork bun sitting like cement in my stomach, Diamond Rings, PS I Love You and Vincent Parker made for an epic night of grooving for the rest of the Biltmore crowd.

Vincent Parker started off the night, in his own words, "jiggy like a little baby ghost." Those of us who weren't

on the packed dance floor were standing on the nearest chair/table/friend just to catch a glimpse of his erratic and, at times, epileptic, dance moves. Playing through his laptop, Parker mixed beats that were lucid and funky and his explosive energy engrossed the crowd, warming up our limbs for what the rest of the night had in store.

The Biltmore's cozy cabaret setting looked more like a summer music festival by the time PS I Love You took the stage, with girls sitting on top of their boyfriend's shoulders and the rest of the crowd peacefully bobbing to the Kingston, Ontario duo's lo-fi tunes. Although we occasionally got a look at him beneath his face-obscuring fringe, front-man Paul Saulnier had no interest in engaging with the crowd. But what he lacked in stage presence, he more than made up for with his incredible guitar skills. Blaming a short break in the set on his "tetris-exhausted" fingers, he eventually hit back with a series of face-melting, fret-frenzied guitar solos. Though PS I Love You's marriage of dance floor-friendly indie-rock with Saulnier's bizarre, exasperated, Cranberries-esque yelping can be a bit much, the band makes it work. The set ended with "Leftovers", a very cool collaboration with the belle of the ball, Diamond Rings.

Diamond Rings, aka John O'Regan, is adding some fierce androgyny to the electro-pop scene.

His surprisingly masculine baritone is perplexing coming out of the mouth of a lip-glossed, eye-shadowed, skinny, flamboyant hipster from Toronto. Starting the night pumping his fist to the eerie drum beat and silky piano licks of "Play by Heart," O'Regan proved he's more than just make up and a trendy haircut. The anthemic, synth-loaded "On Our Own" got the crowd moving, while the sultry "You Oughta Know" showcased his own glamorous dance moves. The catchy crowd favourite "Wait & See" got us swaying via its brooding guitar and addictive chorus, meanwhile, the couples in the crowd got cozy during the tender electro-ballad, "It's Not My Party." On the latter, O'Regan showed a haunting side to his music with impassioned

lyrics like: "We are grown up/and that is good we're told/but when the grown-ups just become plain old/left on the vine 'til the frostbite's cold".

Diamond Rings was a rainbow explosion of flair, with his lyrics, music and stage antics proving he's no gimmicky upstart but rather, very deserving of his quick success. And when he graces our city again, I'll be out on the dance floor.

—Eloise Basuki

KAKI KING / MEGAN WASHINGTON Biltmore Cabaret / March 12, 2011

After several years absence, singer-songwriter Kaki King finally made her way back to Vancouver as part of her North American "Traveling Freak Guitar Show" tour. While she does sing, it is her guitar playing that anchors her musical universe. King's current tour finds her reworking her back catalogue with a revolving arsenal of guitars, hence the "Freak Guitar" moniker. However, if you were expecting a string of tracks off her latest album *Junior*, you would have been disappointed.

Australian Megan Washington opened the show. Reminiscent of Missy Higgins, Washington cultivates a sweet, "don't mess with me" vibe. Part singer, part stand up comedian, Washington performed from behind a keyboard and provided explanations for each song. Following some anecdotes about life on the road, she finished with a soothing cover of Rufus Wainwright's "Want".

Soon after Washington's set, King sauntered onto the stage with a wide grin and proceeded to get everyone on the dance floor to sit down school assembly-style. For the vertically challenged, it was a dream come true. Not only did we all get to see the guitar goddess play, the seated set up gave the show a very intimate feel.

Opener "Bone Chaos in the Castle" found King employing some adept fret-tapping skills. She busily moved one hand over top of the neck of the guitar in a painful looking contortion while simultaneously slapping the frets and tapping the body of the guitar with the other. The results were amazing. Try this at home and see how long it

takes before your fingers fall off.

There were only a couple songs where King sang, but that worked in her favour as a cold reared its head at various points during the set. Despite her strained vocal chords, the constant dialogue King had with the audience was not only entertaining, but, for the guitar transposers out there, it made the night an educative experience.

She played Michael Hedges' neo-classical "Because It's There" on one of the most visually intriguing guitars, the harp guitar. King described it as a "guitar-elephant hybrid," but it gave off a surprisingly gentle, multi-layered sound.

Another notable guitar which King used was the Weissenborn, a hollow-necked slide guitar that sounds like it could score both a spaghetti western and a luau.

Between the instrumentals "Doing the Wrong Thing," "Nails," "Neanderthal" and a few covers, including Andrew York's very tricky, yet very pretty "Ancey," King had the audience in the palm of her hand. Forgoing an encore due to time restrictions, King kept playing until curfew.

She finished with "Sunnyside", an achingly sweet ballad off *Junior* about lost love.

King is an absolute guitar prodigy, with her skills putting most musicians to shame. A mind-blowing show.

—Katherine Boothroyd

DESTROYER / THE WAR ON DRUGS / BLACKOUT BEACH The Commodore Ballroom / March 17, 2011

There was baby making music being made at the Commodore the other night. The band responsible for the sex jams: Vancouver's very own Destroyer.

But starting out the night was Blackout Beach. Unfortunately, I missed most of their set.

Next up was Philadelphia's the War on Drugs. Sad to say, but the sounds these guys make is much better on your home stereo than in concert. It was difficult to make out Adam Granduciel's lyrics as he tried too hard to mimic the wheezy and whimsical voice of Bob Dylan. That being said, on

record, Granduciel's voice is really quite incredible. Maybe it was the mix or maybe it was the musicians, but whatever the case, it was disappointing not to hear a clearer sound. Still, War on Drugs stuck to what they knew best and still performed well, twanging their guitars brilliantly on rock anthems like "Arms Like Boulders".

After a brief intermission, fans both young and young at heart (including an old professor of mine) gathered in front of the stage, watching as a voluminous-haired, effortlessly-cool Dan Bejar took the stage with only a microphone in hand and an extraordinary group of musicians behind him. Tonight's audience were given the gift of watching him and his Destroyer bandmates kick off their month-long North American tour in support of their new album *Kaputt*.

With his other hand nonchalantly placed in the pocket of his black leather jacket, Bejar crooned a number of *Kaputt* cuts, including the bass-driven "Song for America" and "Chinatown," which was enjoyable, despite not sounding as lush as its richly mixed and mastered studio counterpart. The show also featured a selection of popular songs from Destroyer's past, including a fantastic, jazz-flute intensive performance of "It's Gonna Take an Airplane" from 2004's *Your Blues*.

While Bejar is the life and soul of band, the rest of Destroyer's current configuration includes eight extremely talented individuals. Nicholas Bragg's guitar, for instance, screamed atop the lush sounds created by trumpeter JP Carter and saxophonist Joseph Shabason on "Blue Eyes," while keyboardist Larissa Loy's harmonies throughout the night were delicate and paired well with Bejar's voice.

If you've listened to the new album, you've noticed that there are some major changes in Destroyer's style. Destroyer's earlier efforts involved the same copious amounts of cryptic poetry as their current album, but his generally guitar-driven back catalogue is rougher around the edges, similar to early Pavement. Adopting a softer sound than Bejar's previous rock exploits, dance vibes flowed around the room all night, espe-

cially on the gauzy title track "Kaputt".

Following an extensive chant for an encore, Destroyer reemerged and ended the night with a sensational performance of 10-minute epic "Bay of Pigs" which gave the audience one last chance to boogie and shake their baby-makers as Bejar recited poetic verses from a lyric sheet. Just like their latest album, Destroyer's live show proves that their music is both sexy and spectacular.

—Alec J. Ross

THE FINCHES / ROSE MELBERG / UNRELIABLE NARRATOR

Nyala African Restaurant / March 23

Nyala, at first glance, does not immediately spring to mind as an obvious replacement for its neighbour, the sadly-dormant Little Mountain Gallery. Despite my initial reservations, the tiny stage and demure wrappings provided a perfectly intimate scene to encase a night of modest music and inter-song laughter. By the time strings started plucking, Nyala was filled with both fuzzy familiarity and the warmth of happy strangers.

Unreliable Narrator kept the small space busy with energy. The delicate wind chime voice of Caitlin Gilroy, one half of local drone/folk act Unreliable Narrator, swept across the PA in whimsical fashion atop loop pedal overlays as the gig got underway. Although their musical repertoire includes ambient, drone-inspired art recordings, this night's focus was on beautifully-harmonized vocals and upbeat, if sparse, instrumental accompaniment. Managing to straddle the line between experimental banjo duets and traditional guitar-backed harmonies, their set blew by faster than the "drone" tag might allude to.

Rose Melberg, who co-headlined with Los Angeles group the Finches, has a long history in West Coast music, including phenomenal '90s twee-pop bands Tiger Trap and Go Sailor. With Gilroy of the openers Unreliable Narrator by her side, Melberg laid her soul bare in a combination of songs from her 2009 solo album *Homemade Ship* and the duo's new project, *Brave Irene*, which also includes musicians Jessica Wilkin and Laura Hatfield of

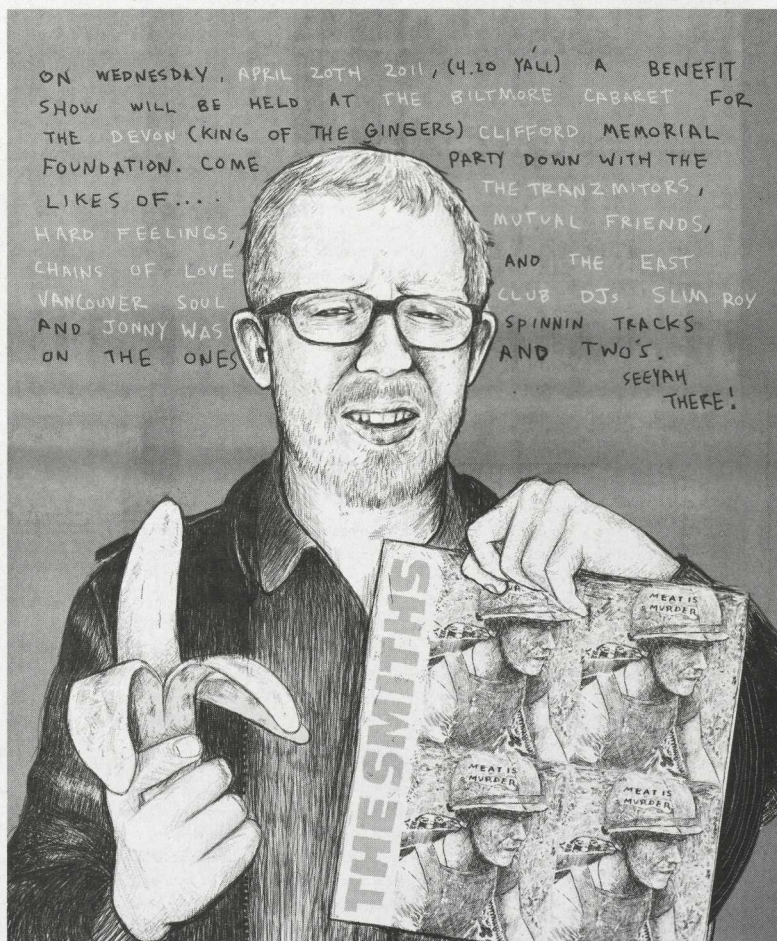
the Vancouver band Collapsing Opposites. While no acoustic guitars were to be had ("It's electric folk!", Melberg joked to the crowd), their tunes were still beyond gentle. Each tune was a whispered look into the velvet-lined clockwork of humble musicians—the girls sometimes sang about the lingering memories of chance encounters in the rain. If any part of this approach left something to be desired, it was in the abruptness with which each tale was cut to length. Together, the pair broke songs up with soft-spoken and deliciously funny banter, more than capable of endearing an entire

universe to their earliest works and latest projects.

The Finches started their set with a chilling, ohm-filled, a cappella intro that found all five of the art-folkers humming in harmony. Fronted by the melodious Carolyn Pennypacker Riggs, the Finches' set combined surfy and country-twang-tipped guitars with vaguely haunted sensations of vine-covered vocals and underwater theatre. Riggs explained early on that their set list had been hastily discarded due to border-crossing paranoia, and hearing the singer decipher what track to play next was a tasty porthole

into the inner workings of a tight-knit ensemble. Most songs started with a story (including an encore titled "Steve's Song" that required there to be a Steve, somewhere, in the audience), sometimes told with a too-travelled demeanor that made Vancouver sound like a pit-stop—a tendency that extended into a few of the pieces in their hour-long set. Even if slightly self-indulgent, the Finches never failed to entertain with their delicious grins and beautiful crooning vocals.

—Fraser Dobbs





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SATURDAY

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HUNGARIAN
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LOS ANGELES & ANTISOCIAL PRESENTS
GLORY DAYS
MYGAYHUSBAND! + SINCERELY HANA
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SUNDAY

3

KITTY NIGHTS
NYC STYLE BURLESQUE AND COMEDY
HOSTED BY
BURGUNDY BRXX
THE PURRFESSOR
DJ TEDDY SMOOTH

TUESDAY

5

GRUNGE NIGHT

WEDNESDAY

6

PAUL ANTHONY'S TALENT TIME!

THURSDAY

8

THE BOOTLEGGERS BALL
THE CREAKING PLANKS
THE VAUDEVILLIANS
AS WELL AS THE UNIQUE TALENTS OF
LOLA FROST
DARLA DEVINE
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PAUL ANTHONY'S TALENT TIME!

THURSDAY

8

THE BOOTLEGGERS BALL
THE CREAKING PLANKS
THE VAUDEVILLIANS
AS WELL AS THE UNIQUE TALENTS OF
LOLA FROST
DARLA DEVINE
LACEY L'AMOUR

FRIDAY

1

BRITISH SEAPOWER
WITH SPECIAL GUESTS
A CLASSIC EDUCATION

SUNDAY

3

KITTY NIGHTS
NYC STYLE BURLESQUE AND COMEDY
HOSTED BY
BURGUNDY BRXX
THE PURRFESSOR
DJ TEDDY SMOOTH

TUESDAY

5

GRUNGE NIGHT

WEDNESDAY

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604-675-9972

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Lucky's Comics
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// CiTR 101.9 FM CHARTS

STRICTLY THE DOPEST HITZ OF MARCH

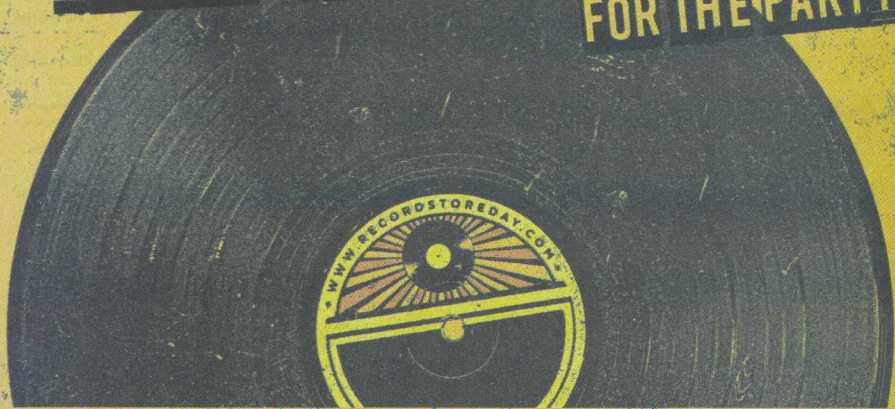
#	ARTIST	ALBUM	LABEL	#	ARTIST	ALBUM	LABEL
1	Various*+	<i>CiTR Pop Alliance Compilation, Vol. 2</i>	Mint/ CiTR 101.9 FM	26	Buck 65*	<i>20 Odd Years</i>	Warner (WEA)
2	Colin Stetson*	<i>New History Warfare Vol. 2: Judges</i>	Constellation	27	The Rural Alberta Advantage*	<i>Departing</i>	Paper Bag
3	The Oh Wells*+	<i>The EP That We Love</i>	Independent	28	Yuck	<i>s/t</i>	Fat Possum
4	Dum Dum Girls	<i>He Gets Me High</i>	Sub Pop	29	The Good Lovelies*	<i>Let the Rain Fall</i>	Independent
5	Kurt Vile	<i>Smoke Ring For My Halo</i>	Matador	30	OK Vancouver OK*+	<i>Houses</i>	Greenbelt Collective
6	Geoff Berner*+	<i>Victory Party</i>	Mint	31	The Luyas*	<i>Too Beautiful To Work</i>	Idée Fixe
7	Destroyer*+	<i>Kaputt</i>	Merge	32	La Sera	<i>s/t</i>	Hardly Art
8	Brave Irene*+	<i>s/t</i>	Slumberland	33	Mogwai	<i>Hardcore Will Never Die, But You Will</i>	Sub Pop
9	Braids*	<i>Native Speaker</i>	Flemish Eye	34	The Wailin' Jennys*	<i>Bright Morning Stars</i>	True North
10	PJ Harvey	<i>Let England Shake</i>	Island	35	The Smith Westerns	<i>Dye It Blonde</i>	Fat Possum
11	Drive-By Truckers	<i>Go-Go Boots</i>	ATO	36	Eve Hell and the Razors*	<i>When the Lights Go Out</i>	Hell Fi
12	The Babes	<i>s/t</i>	Shrimper	37	Deerhoof	<i>Deerhoof vs. Evil</i>	Polyvinyl
13	Bright Eyes	<i>The People's Key</i>	Saddle Creek	38	Channels 3 and 4*+	<i>Christianity</i>	Gilgongo
14	Beans	<i>End It All</i>	Anticon	39	White Suns	<i>Walking In the Reservoir</i>	Ug Explode
15	Wanda Jackson	<i>The Party Ain't Over</i>	Third Man	40	Cowpuncher*	<i>s/t</i>	Independent
16	Adele	<i>21</i>	XL Recordings	41	Ghostface Killah	<i>Apollo Kids</i>	Def Jam
17	Mother Mother*+	<i>Eureka</i>	Last Gang	42	Exene Cervenka	<i>The Excitement of Maybe</i>	Bloodshot
18	Esben And The Witch	<i>Violet Cries</i>	Matador	43	Lia Ices	<i>Grown Unknown</i>	Jagjaguwar
19	Iron and Wine	<i>Kiss Each Other Clean</i>	Warner (WEA)	44	N.213/Reflektionss*+	<i>Split</i>	Needs More Ram
20	Dizzy Eyes*+	<i>Let's Break Up the Band</i>	Hardly Art	45	Isaiah Ceccarelli*	<i>Bréviaire d'épousements</i>	Ambiances Magnetiques
21	The Tranzmitors*+	<i>It's Not Your Call b/w You Get Around</i>	Dirtnap	46	The Radio Dept.	<i>Passive Aggressive: Singles 2002- 2010</i>	Labrador
22	Kellarissa*+	<i>Moon of Neptune</i>	Mint	47	Bruce Cockburn*	<i>Small Source of Comfort</i>	True North
23	Joane Hétu*	<i>Récits de Neige</i>	Ambiances Magnetiques	48	Lykke Li	<i>Wounded Rhymes</i>	Atlantic
24	Miesha and the Spanks*	<i>Gods Of Love</i>	Transistor 66	49	Akron/Family	<i>Akron/Family II: ... of Shinju TNT</i>	Dead Oceans
25	Six Organs of Admittance	<i>Asleep on the Floodplain</i>	Drag City	50	J. Mascis	<i>Several Shades of Why</i>	Sub Pop

CiTR's charts reflect what's been played on the air by CiTR's lovely DJs last month. Records with asterisks (*) are Canadian and those with a plus (+) are Vancouver based. Most of these excellent albums can be found at fine independent music stores across Vancouver. If you can't find them, give CiTR's music coordinator a shout at (604) 822-8733. His name is Luke Meat. If you ask nicely he'll tell you how to find them. Check out other great campus/community radio charts at www.earshot-online.com.

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